

Mythological Objects

Contents

1	List of mythological objects	1
1.1	Armor	1
1.1.1	Headgear	1
1.1.2	Shields	1
1.2	Weapons	2
1.2.1	Swords	2
1.2.2	Spears	6
1.2.3	Bows	7
1.2.4	Rods and Staves	8
1.2.5	Axes and Hammers	8
1.2.6	Clubs	8
1.2.7	Projectile Weapons	9
1.3	Clothing	9
1.4	Jewellery	10
1.4.1	Necklaces	10
1.4.2	Rings	10
1.5	Vehicles	11
1.5.1	Airborne	11
1.5.2	Ships	11
1.5.3	Chariots	12
1.6	Treasures	12
1.6.1	Relics	12
1.7	Books	13
1.8	Stones	13
1.9	Plants and Herbs	14
1.10	Foods	14
1.11	Substances	15
1.12	Miscellaneous	15
1.13	References	17

2	Cap of invisibility	18
2.1	Origins	18
2.2	Users	18
2.2.1	Athena	18
2.2.2	Hermes	19
2.2.3	Perseus	19
2.3	In popular culture	19
2.4	See also	19
2.5	References	19
3	Tarnhelm	22
3.1	In popular culture	22
3.2	See also	22
4	Crown of Immortality	24
4.1	Wreath crowns	25
4.1.1	Advent wreath	25
4.2	Crown of martyrdom	25
4.3	Crown of stars	26
4.4	Allegorical development	26
4.5	Poems, texts and writing	26
4.6	See also	26
4.7	External links	27
4.8	References	27
5	Aegis	32
5.1	In Greek mythology	32
5.2	The aegis in classical poetry and art	32
5.3	Origins	33
5.3.1	Etymology	33
5.4	In Egyptian and Nubian tradition	33
5.5	In Norse mythology	34
5.6	References	34
5.7	External links	34
6	Ancile	41
6.1	Etymology	41
6.2	Myth	41
6.3	References	41
6.4	See also	41

7	Shield of Achilles	43
7.1	Description	43
7.2	Interpretation	44
7.3	References	45
7.4	External links	46
8	Svalinn	47
8.1	Translations	47
8.2	See also	47
9	Carnwennan	48
9.1	References	48
10	Pashupatastra	49
10.1	See also	49
10.2	References	49
10.3	Resources	49
11	Varunastra	51
12	Astra (weapon)	52
12.1	Astradhari	52
12.2	Summoning of Astra	52
12.3	Astras in Hindu Epics	52
12.4	References	52
13	Asi (Mahabharata)	55
13.1	Frame narrative	55
13.2	Creation of <i>asi</i>	55
13.3	Succession of wielders of <i>asi</i>	56
13.4	References	56
13.5	External links	56
14	Crocea Mors	57
14.1	References	57
15	Gan Jiang and Mo Ye	58
15.1	History	58
15.2	Historical records and legacy	59
15.3	References	59
16	Harpe	60

16.1 See also	60
16.2 Notes	62
17 Thuận Thiên (sword)	63
17.1 Name	63
17.2 Legend	63
17.3 Historical analysis	65
17.4 References	67
17.5 External links	67
18 Kris	68
18.1 Etymology	68
18.2 History	69
18.2.1 Origin	69
18.2.2 Development and distribution	70
18.2.3 Kris today	71
18.3 Description	72
18.3.1 Blade	72
18.3.2 Pamor	72
18.3.3 Hilt	72
18.3.4 Sheath	73
18.4 Forging	73
18.5 Cultural beliefs	73
18.6 Legends	74
18.6.1 Kris Mpu Gandring	74
18.6.2 Kris Taming Sari	74
18.6.3 Kris Setan Kober	75
18.7 Kris as a symbol	75
18.8 See also	76
18.9 References	76
18.10 Further reading	77
18.11 External links	77
19 Sword Kladenets	86
19.1 Etymology	86
19.2 Modern fairy tales about Sword Kladenets	86
19.3 References	88
20 Kusanagi	89
20.1 Legends	89

20.2 Folklore	90
20.3 See also	91
20.4 References	91
21 Sword of Attila	93
21.1 See also	94
21.2 References	94
21.3 External links	94
22 Taming Sari	95
22.1 Description	95
22.2 Folklore	95
22.3 History	95
22.4 References	96
23 Shamshir-e Zomorrodnegar	97
23.1 References	97
24 Totsuka-no-Tsurugi	98
24.1 History	98
24.2 The legend	98
24.3 The Kojiki version	98
24.4 References	99
25 Flaming sword (mythology)	100
25.1 See also	101
25.2 References	101
26 Cura Si Manjakini	102
26.1 Etymology	102
26.2 Legend	102
26.3 References	102
26.4 Bibliography	103
27 Caladbolg	104
27.1 References	104
28 Excalibur	105
28.1 Forms and etymologies	105
28.2 Excalibur and the Sword in the Stone	106
28.3 History	107

28.4 Attributes	107
28.5 Arthur's other weapons	108
28.6 Similar weapons	108
28.7 See also	108
28.8 Notes	109
28.9 References	110
28.10 External links	110
29 Claíomh Solais	112
29.1 Overview	112
29.2 Irish Folktales	112
29.3 Scottish Gaelic Folktales	114
29.4 Popular culture	115
29.4.1 Commingling with mythological swords	115
29.4.2 Connection to other swords	115
29.5 Gallery	115
29.6 See also	115
29.7 Citations	115
29.8 References	116
29.8.1 Dictionaries	116
29.8.2 Primary sources	116
29.8.3 Secondary sources	117
29.8.4 Critical studies	117
29.8.5 Popularized versions	117
29.9 External links	117
30 Thirteen Treasures of the Island of Britain	118
30.1 List	118
30.2 Description	119
30.2.1 <i>Dyrnwyn</i> , the Sword of Rhydderch Hael	119
30.2.2 The Hamper of Gwyddno Garanhir	119
30.2.3 The Horn of Brân Galed	119
30.2.4 The Chariot of Morgan Mwynfawr	120
30.2.5 The Halter of Clydno Eiddyn	120
30.2.6 The Knife of Llawfrodedd the Horseman	120
30.2.7 The Cauldron of Dyrnwch the Giant	120
30.2.8 The Whetstone of Tudwal Tudglyd	121
30.2.9 The Coat of Padarn Beisrudd	121
30.2.10 The Crock and Dish of Rhygenydd Ysgolhaig	121

30.2.11 Chessboard of Gwenddoleu ap Ceidio	121
30.2.12 The Mantle of Arthur in Cornwall	121
30.2.13 The Mantle of Tegau Gold-Breast	121
30.2.14 The Stone and Ring of Eluned the Fortunate	121
30.3 See also	122
30.4 Notes	122
30.5 References	122
30.5.1 Primary sources	122
30.5.2 Secondary sources	123
30.6 Further reading	123
31 Fragarach	124
31.1 In popular culture	124
31.2 External links	124
32 Gram (mythology)	125
32.1 Description	125
32.2 References	125
33 Hrunting	128
33.1 Hrunting's significance	128
33.2 Symbolism of Hrunting	129
33.3 Hrunting's failure	129
33.4 References	129
34 Nægling	131
34.1 Notes	131
35 Dáinsleif	134
35.1 Notes	134
36 Høfuð	135
36.1 Notes	135
36.2 References	135
37 Hrotti	136
37.1 References	136
38 Lævateinn	137
38.1 <i>Fjölsvinnsmál</i>	137
38.2 Theories	137

38.3 Notes	137
38.4 References	137
39 Legbiter	139
39.1 References	139
40 Mistilteinn	140
40.1 External links	140
41 Ridill	141
41.1 References	141
42 Skofnung	142
43 Tyrfing	143
43.1 See also	144
44 Almace	145
44.1 References	145
45 Curtana	146
45.1 History	146
45.2 References	146
46 Durendal	148
46.1 Footnotes	149
46.2 References	149
47 Hauteclere	150
48 Joyeuse	151
48.1 Joyeuse in legend	152
48.2 Coronation sword of the French kings	152
48.3 Sword in Vienna	152
48.4 References	152
49 Murgleys	155
49.1 Etymology	155
49.2 Similarly named swords	155
49.3 References	155
50 Précieuse	157
50.1 References	157

51 Tizona	158
51.1 Legendary sword	158
51.2 Notes	160
52 Colada	162
52.1 See also	163
52.2 Notes	163
53 Lobera (sword)	164
53.1 History	164
53.2 Etymology	164
53.3 Legend	164
53.4 Description	165
53.5 Notes	165
54 Amenonuhoko	167
54.1 References	167
55 Gae Bulg	169
55.1 Etymology	169
55.2 See also	169
55.3 References	170
56 Gungnir	171
56.1 Attestations	171
56.1.1 <i>Poetic Edda</i>	171
56.1.2 <i>Prose Edda</i>	171
56.2 Archaeological record	171
56.3 In the Ring of the Nibelung	172
56.4 See also	172
56.5 Notes	172
56.6 References	172
57 Lúin of Celtchar	174
57.1 Properties	174
57.2 Circulation	175
57.2.1 Spear of Lug?	175
57.3 See also	175
57.4 Notes	175
57.5 Sources	176
57.5.1 Texts	176

57.5.2	References	176
58	Tonbogiri	178
59	Bident	179
59.1	Etymology	179
59.2	Historical uses	179
59.3	In mythology	179
59.4	In art	182
59.5	See also	182
59.6	References	182
59.7	External links	183
60	Trishula	184
60.1	Symbolism	184
60.2	Other uses	184
60.3	Gallery	185
60.4	See also	185
60.5	References	185
61	Holy Lance	187
61.1	Biblical references	187
61.2	Liturgical re-enactments	187
61.3	Longinus	188
61.4	Holy Lance relics	189
61.4.1	Holy Lance in Rome	189
61.4.2	Holy Lance in Vienna	192
61.4.3	Holy Lance in Echmiadzin	193
61.4.4	Holy Lance of Antioch	193
61.4.5	Other lances	193
61.5	Modern legends	193
61.5.1	Richard Wagner	193
61.5.2	Trevor Ravenscroft	194
61.5.3	Howard Buechner	194
61.6	In popular culture	194
61.7	References	196
61.8	Further reading	196
61.9	External links	197
62	Vel	202

62.1 Hindu Mythology	202
62.2 As a weapon	202
62.3 See also	202
62.4 References	202
62.5 External links	204
63 Vijaya (bow)	205
63.1 Creation	205
63.2 Parshurama receives Vijaya from Indra	205
63.3 Karna and Vijaya bow	205
63.4 Features of Vijaya bow	206
63.5 References	206
64 Brahmastra	207
64.1 Features	207
64.2 Modern day Nuclear weapon and Brahmastra	208
64.3 Uses	208
64.3.1 Brahmashirsha Astra	208
64.3.2 Brahmanda Astra	210
64.4 See also	210
64.5 References	211
65 Gandiva	212
65.1 References	212
65.2 External links	212
66 Shiva Dhanush	214
67 Sharanga (Hindu mythology)	216
67.1 Popular Culture	216
67.2 References	216
68 Caduceus	217
68.1 Origin and comparative mythology	217
68.1.1 Ancient Near East	217
68.2 Classical antiquity	219
68.2.1 Mythology	219
68.2.2 Iconography	219
68.3 Modern use	219
68.3.1 Symbol of commerce	219
68.3.2 Confusion with Rod of Asclepius	219

68.4 See also	220
68.5 Notes	220
68.6 Further reading	221
68.7 External links	222
69 Gambanteinn	229
69.1 <i>Hárbarðsljóð</i>	229
69.2 <i>Skírnismál</i>	229
70 Gríðr	230
70.1 Notes	230
70.2 References	230
71 Rod of Asclepius	231
71.1 Greek mythology and Greek society	231
71.1.1 Theories	232
71.2 Modern use	232
71.2.1 Confusion with the caduceus	234
71.3 Standard representation	234
71.4 See also	234
71.5 References	235
72 Ruyi Jingu Bang	240
72.1 Origin and General description	240
72.2 Literary Predecessor	240
72.3 Influence	241
72.4 Reference	241
73 Thyrsus	243
73.1 Symbolism	243
73.2 Use	243
73.3 Literature	243
73.4 Gallery	244
73.5 Notes	245
73.6 References	245
73.7 External links	245
74 Axe of Perun	247
74.1 Amulet description	247
74.2 See also	247
74.3 References	248

75 Mjölñir	250
75.1 Name	250
75.2 Norse mythology	250
75.2.1 Skáldskaparmál	250
75.2.2 <i>Poetic Edda</i>	251
75.3 Archaeological record	251
75.3.1 Precedents and comparanda	251
75.3.2 Viking Age pendants	251
75.3.3 Viking Age depictions	252
75.3.4 Swastika symbol	252
75.4 Modern usage	252
75.5 See also	252
75.6 Notes	253
75.7 References	254
75.8 External links	254
76 Ukonvasara	260
77 Uchide no kozuchi	263
77.1 Issun bōshi	263
77.2 History	263
77.2.1 Etymology	263
77.2.2 Early usage	264
77.3 Popular culture	264
77.4 See also	265
77.5 Footnotes	265
77.5.1 Explanatory notes	265
77.5.2 Citation	265
78 Parashu	266
78.1 Construction	266
78.2 In Hinduism	266
79 Sharur (mythological weapon)	267
79.1 Role and powers in mythology	267
79.2 Powers	267
79.3 See also	267
79.4 References	268
80 Gada (mace)	269

80.1 Gada-yuddha	269
80.2 Exercise equipment	269
80.3 See also	269
80.4 References	270
81 Sudarshana Chakra	271
81.1 Etymology	271
81.2 Legends	271
81.3 In scripture	272
81.4 Other names	272
81.5 Sudarshan Homam	272
81.6 Temples of Sudarshan	272
81.7 See also	272
81.8 Further reading	273
81.9 References	274
82 Narayanastra	275
82.1 See also	275
83 Vajra	276
83.1 Early descriptions	276
83.1.1 In the Rigveda	276
83.1.2 In the Puranas	276
83.2 In Vajrayana Buddhism	278
83.3 Symbolism	281
83.4 In popular culture	282
83.5 See also	282
83.6 References	282
83.7 Further reading	283
83.8 External links	283
84 Xiuhcoatl	285
84.1 Attributes	285
84.2 Mythology	285
84.3 Ritual	287
84.4 Notes	288
84.5 References	288
85 Arrow of Brahma	289
85.1 Hindu History	289

85.1.1 Appearance	289
85.2 Yaktovil	289
85.2.1 Yakeduras	289
85.2.2 Ritual	289
85.3 Sources	290
86 Sagitta	291
86.1 Notable features	291
86.1.1 Stars	291
86.1.2 Deep-sky objects	292
86.2 History	292
86.3 Mythology	292
86.3.1 Ancient Greece	292
86.4 See also	292
86.5 References	292
86.6 External links	293
87 Talaria	296
87.1 Appearances	296
87.2 In popular culture	296
87.3 See also	296
87.4 Notes	296
87.5 References	298
87.6 External links	298
88 Seven-league boots	299
88.1 Etymology	300
88.2 Other variations	300
88.2.1 In fiction	300
88.2.2 Non fictional	301
88.3 See also	301
88.4 References	302
88.5 External links	302
89 Shirt of Nessus	303
89.1 Historical references	304
89.1.1 Hitler plot	304
89.2 References in literature	304
89.2.1 Alexandre Dumas	304
89.2.2 T.S. Eliot	304

89.2.3 John Barth	304
89.2.4 Robert Duncan	304
89.2.5 Hyam Plutzik	305
89.2.6 Other appearances in fiction	305
89.2.7 References in non-fiction	306
89.3 References	306
89.4 Bibliography	307
89.5 External links	307
90 Hetskór	308
90.1 Notes	308
90.2 References	308
91 Tyet	309
91.1 See also	309
91.2 References	309
92 Megingjörð	310
92.1 Notes	310
92.2 References	310
93 Járngreipr	312
93.1 Notes	312
93.2 References	312
94 Brísingamen	314
94.1 Attestations	314
94.1.1 <i>Beowulf</i>	314
94.1.2 <i>Poetic Edda</i>	314
94.1.3 <i>Prose Edda</i>	316
94.1.4 <i>Sörla þáttur</i>	316
94.2 Archaeological record	316
94.3 Modern influence	317
94.4 References	318
95 Necklace of Harmonia	319
95.1 Background	319
95.2 Magical properties	319
95.3 Owners	319
95.4 External links	320

96 Andvaranaut	321
96.1 In popular culture	321
97 Draupnir	322
97.1 Draupnir in popular culture	322
97.2 Notes	322
97.3 References	323
98 Ring of Gyges	326
98.1 The legends	326
98.2 The role of the legend in <i>Republic</i>	326
98.3 Cultural influences	327
98.4 See also	327
98.5 References	327
98.6 External links	328
99 Seal of Solomon	329
99.1 See also	330
99.2 References	331
99.3 External links	333
99.4 Text and image sources, contributors, and licenses	334
99.4.1 Text	334
99.4.2 Images	344
99.4.3 Content license	351

Chapter 1

List of mythological objects

Mythological objects (also known as *mythical objects*, *mythic objects*, or even *god weapons* in some cases) encompass a variety of items (e.g. weapons, armor, clothing) appearing in world **mythologies**. This list will be organized according to category of object.

This list is incomplete; you can help by expanding it.

1.1 Armor

- **Armor of Karna**, known as Kavacha, and was impenetrable even to heavenly weapons. (Hindu mythology)
- **Armor of Achilles**, created by Hephaestus and said to be impenetrable. (Greek mythology)
- **Armor of Beowulf**, made by Wayland the Smith.
- **Green Armor** protected the wearer from physical injuries. (Arthurian legend)

1.1.1 Headgear

- **Helmet of Rostam**, upon which was fixed the head of the white giant Div-e-Sepid, from the Persian epic Shahnameh.
- **Helm of Darkness** (also *Cap of Invisibility*), created by the Cyclopes for Hades. It made the wearer invisible. Also used by Perseus. (Greek mythology)
- **Tarnhelm**, a helmet giving the wearer the ability to change form or become invisible. Used by Alberich in Der Ring des Nibelungen.
- **Goswhit**, the helmet of King Arthur, passed down to him from Uther Pendragon. (Arthurian legend)
- **Crown of Immortality**, represented in art first as a laurel wreath and later as a symbolic circle of stars. The Crown appears in a number of Baroque iconographic and allegoric works of art to indicate the wearer's immortality.

1.1.2 Shields

- **Aegis**, Zeus' shield, often loaned to his daughter Athena, also used by Perseus. (Greek mythology)
- **Ancile**, the shield of the Roman god Mars. One divine shield fell from heaven during the reign of Numa Pompilius, the second king of Rome. He ordered eleven copies made to confuse would-be thieves. (Roman mythology)

- **Priwen**, the shield of King Arthur. (Arthurian legend)
- **Shield of Achilles**, the shield that Achilles uses in his fight with Hector. (Greek mythology)
- **Shield of Ajax**, a huge shield made of seven cow-hides with a layer of bronze. (Greek mythology)
- **Shield of Joseph of Arimathea**, according to Arthurian legend it was carried by three maidens to Arthur's castle where it was discovered by Sir Percival. In Perlesvaus he uses it to defeat the Knight of the Burning Dragon. (Arthurian legend)
- **Shield of Judas Maccabee**, a red shield emblazoned with a golden eagle. According to Arthurian legend the same shield was later found and used by Gawain after he defeated an evil knight.
- **Shield of El Cid**, according to the epic poem *Carmen Campidoctoris*, bears the image of a fierce shining golden dragon.* [1]
- **Shield of Evalach**, a white shield belonging to king Evalach. Josephus of Arimathea painted a red cross upon it with his own blood, which granted the owner heavenly protection. It was later won by Sir Galahad.
- **Svalinn**, a shield which stands before the sun and protects earth from burning. (Norse mythology)
- **Shield of Vishnu, Srivatsa**, a symbol worshiped and revered by the Hindus, said to be manifested in the god's chest. (Hindu mythology)

1.2 Weapons

- **Carnwennan** (*Little White-Hilt*), the dagger of King Arthur. It is sometimes attributed with the magical power to shroud its user in shadow, it was used by Arthur to slice the Very Black Witch in half. (Arthurian legend)
- **Cronus' scythe**, Cronus castrated his father Uranus using an Adamant sickle given to him by his mother Gaea. (Greek mythology)
- **Death's scythe**, a large scythe appearing in the hands of the Grim Reaper. This stems mainly from the Christian Biblical belief of death as a “harvester of souls” .
- **Pashupatastra**, an irresistible and most destructive personal weapon of Shiva and Kali, discharged by the mind, the eyes, words, or a bow. (Hindu mythology)
- **Varunastra**, a water weapon (a storm) according to the Indian scriptures, incepted by Varuna. In stories it is said to assume any weapon's shape, just like water. (Hindu mythology)
- **Astra**, a supernatural weapon, presided over by a specific deity. To summon or use an astra required knowledge of a specific incantation/invocation, when armed. (Hindu mythology)
- **Sling-stone** (also *cloich tabaill*), was used by Lugh to slay his grandfather, Balor the Strong-Smiter in the Cath Maige Tuired according to the brief accounts in the Lebor Gabála Éirenn. (Irish mythology)

1.2.1 Swords

- **Asi**, a legendary sword mentioned in the epic Mahabharata.
- **Pattayudha**, Divine Sword of Lord Veerabhadra Commander of Lord Shiva's Armies. (Hindu mythology)
- **Crocea Mors**, the sword of Julius Caesar and later Nennius according to the legends presented by Geoffrey of Monmouth.
- **Gan Jiang and Mo Ye**, the legendary Chinese twin swords named after their creators.

- **Harpe**, the sword used by **Perseus** to decapitate **Medusa**. (Greek mythology)
- **Thuận Thiên**, also known as Heaven's Will, was the sword of **Vietnamese King Le Loi**.
- **Keris Mpu Gandring**, the cursed **Empu Gandring** for **Ken Arok**. Not yet finished but had been used and killed the beloved ones of the user.
- **Kladenets**, a magic sword in Russian and Slavic mythology. Probably inspired by the sword of the god **Swentowit**.
- **Kusanagi-no-tsurugi** (Japanese: 草薙の剣) (also known as *Ama-no-Murakumo-no-Tsurugi* (天叢雲劍) or *Tsumugari no Tachi* Japanese: 都牟刈の太刀), sword of the Japanese god **Susanoo**, later given to his sister **Amaterasu**. It is one of three **Imperial Regalia of Japan**. (Japanese mythology)
- **Sword of Attila**, the legendary sword that was wielded by **Attila the Hun**; claimed to have originally been the sword of Mars, the Roman god of war.* [2]
- **Sword of Peleus**, a magic sword that makes its wielder victorious in the battle or the hunt. (Greek mythology)
- **Taming Sari**, the **Kris** belonging to the **Malay warrior Hang Tuah** of the **Malacca Sultanate**.
- **Shamshir-e Zomorrodnegar** (Persian: شمشیر زمردن‌گار), “The emerald-studded Sword” in the **Persian mythical story Amir Arsalan**. The hideous horned demon called **Fulad-zereh** was invulnerable to all weapons except the blows of **Shamshir-e Zomorrodnegar**. This blade originally belonged to **King Solomon**.
- **Totsuka-no-Tsurugi**, the sword **Susanoo** used to slay the **Yamata no Orochi**.
- **Jokulsnaut**, a sword belonging to **Grettir** which was later given to his brother **Atli**. (Sagas of Icelanders)
- **Flaming Sword** is a sword glowing with flame by some supernatural power.
- **The Glory of Ten Powers** is a legendary Chinese sword, allegedly forged in Tibet by husband-and-wife magicians of the ancient **Bön** tradition.
- **Egeking** is a sword in the medieval poem **Greysteil**. Sir Graham obtains the sword 'Egeking' from Eger's aunt, Sir Egram's Lady.
- **Kris Mpu Gandring** is a cursed kris of **Ken Arok**, the unfinished or incomplete kris would kill seven men, including **Ken Arok**.
- **Kris Taming Sari** (*Flower Shield*), one of the most well-known kris in Malay literature, said to be so skilfully crafted that anyone wielding it was unbeatable.
- **Kris Setan Kober** belong to **Arya Penangsang**, the mighty viceroy (adipati) of **Jipang** who was killed by his own kris called **Setan Kober** (“devil of the grave”). Forged by **Empu Bayu Aji** in the kingdom of **Pajajaran**, and had 13 luk on its blade.
- **Cura Si Manjakini**, a sword mentioned in the legends of the **Malay Annals** as originally possessed by **Sang Sapurba**, the legendary ancestor of Malay kings.
- **Orna**, the sword of the Fomorian king **Tethra**, which recounts the deeds done with it when unsheathed. It was taken by **Ogma** and it then recounted everything it had done. (Irish mythology)

Swords from Celtic mythology

- **Caladbolg** (also *Caladchol*), the sword of **Fergus mac Róich** and powerful enough to cut the tops off three hills; related to the *Caledfwlch* of **Welsh mythology**.
- **Caledfwlch**, often compared to **Excalibur**. This sword is used by **Llenlleawg Wyddel** to kill **Diwrnach Wyddel** and his men.
- **Cear-dan Gallan**, the Smith of the Branches, sword of **Oisín**.

- **Cláíomh Solais** (*Sword of Light*), the sword of Nuada Airgeadlámh.
- **Cosgarach Mhor**, the Great Triumphant One, sword of **Oscar**.
- **Cruadh-Chosgarach**, the Hard Destroying One, sword of **Caílte mac Rónáin**.
- **Dyrnwyn**, the Sword of **Rhydderch**.
- **Fragarach** (also *Sword of Air, Answerer* or *Retaliator*), forged by the gods, wielded by **Manannán mac Lir** and **Lugh Lamfada**. No armor could stop it, and it would grant its wielder command over the powers of wind.
- **Mac an Luin**, the Son of the Waves, sword of **Fionn mac Cumhaill**.
- **Moralltach** (*Great Fury*) and **Beagalltach** (*Little Fury*), swords given to **Diarmuid Ua Duibhne** by his father **Aengus**.
- **Singing Sword of Conaire Mór**.

Swords from Continental Germanic mythology

- **Mimung**, sword that **Wudga** inherits from his father **Wayland the Smith**.
- **Nagelring**, the sword of **Dietrich von Bern**.
- **Nothung**, the sword from *Die Walküre*, wielded by **Siegfried** the hero of the *Nibelungenlied*.
- **Blodgang** (also *Burtgang*), the sword of **Háma**.

Swords from Anglo-Saxon mythology

- **Hrunting**, the magical sword lent to **Beowulf** by **Unferth**.
- **Nægling**, the other magical sword of **Beowulf**. Found in the cave of **Grendel's mother**.^{*} [3]

Swords from the Matter of Britain

- **Arondight**, **Lancelot's** sword.
- **Clarent**, a sword of peace meant for knighting and ceremonies as opposed to battle, which was stolen and then used to kill **Arthur** by **Mordred**.
- **Coreiseuse** (*wrathful*), The sword of King **Ban**, **Lancelot's** father.
- **Excalibur** (also *Caluburn, Caledfwlch, Calesvol, Kaledvoulc'h, Caliburnus*), sometimes attributed with magical powers or associated with the rightful sovereignty of **Great Britain**. Stated that it was forged in the Isle of **Avalon**.
- **Galatine**, the name of the sword given to Sir **Gawain** by the **Lady of the Lake**.
- **Grail Sword**, a cracked holy sword which Sir **Percival** bonded back together, though the crack remained.
- **Secace**, The sword that **Lancelot** used to battle the Saxons at **Saxon Rock**. It is translated as **Seure** (Sequence) in the **Vulgate Cycle**.
- **Sword in the Stone**, a sword in the Arthurian legend which only the rightful king of Britain can pull from the stone; sometimes associated with **Excalibur**.
- **Sword with the Red Hilt**, One of the swords wielded by Sir **Balin**. After his death, **Merlin** sealed it in the float stone where it remained until it was drawn by Sir **Galahad**.

Swords from Norse mythology

- **Angurvadal**, a magical sword of Frithiof.
- **Dáinsleif** is king Högni's sword, according to Snorri Sturluson's account of the battle known as the Hjaðningavíg.
- **Freyr's Sword**, Freyr's magic sword which fought on its own. It might be **Lævateinn**.
- **Gram**, the sword that Odin struck into the Branstock tree which only Sigmund the **Völsung** was able to pull out. It broke in battle with Odin but was later reforged by Sigmund's son Sigurd and used it to slay the dragon Fafnir. After being reforged, it could cleave an anvil in half.
- **Hofuð**, the sword of **Heimdallr**, the guardian of **Bifröst**.
- **Hrotti**, the sword is mentioned in the Völsung cycle. It was part of Fáfñir's treasure, which Sigurðr took after he slew the dragon.
- **Lævateinn**, a sword mentioned in an emendation to the Poetic Edda *Fjölsvinnsmál* by Sophus Bugge.
- **Legbiter**, the sword of **Magnus III** of Norway.
- **Mistilteinn**, the magical sword of Prainn, the draugr, later owned by Hromundr Gripsson.
- **Quern-biter**, sword of **Haakon I** of Norway and his follower, Thoralf Skolinson the Strong, said to be sharp enough to cut through quernstones.
- **Ridill** (also *Refil*), sword of the dwarf **Regin**.
- **Skofnung**, a sword with mythical properties associated with the legendary Danish king **Hrólf Kraki**.
- **Tyrfing** (also *Tirfing* or *Tyrving*), the cursed sword of **Svafrlami**, from the *Elder Edda*; also said to be the sword of Odin in Richard Wagner's works.

Swords from the Matter of France

- **Almace** (also *Almice* or *Almacia*), sword of Turpin, Archbishop of Reims.
- **Balisarda**, the sword of **Rogero** from *Orlando Furioso*.
- **Courtain** (also *Curtana* or *Cortana* in Italian), first of the two magical swords of **Ogier the Dane**, a legendary Danish hero.
- **Durendal** (also *Durandal* or *Durlindana* in Italian), the sword of **Roland**, one of **Charlemagne's** paladins, (*Orlando* in medieval Italian verse) —alleged to be the same sword as the one wielded by **Hector** of Ilium.
- **Froberge**, the sword of **Renaud de Montauban**.
- **Hauteclere** (also *Halteclere*), the sword of **Olivier**.
- **Joyeuse**, sword of **Charlemagne**.
- **Murgleys** (also *Murgleis*), sword of **Ganelon**, traitor and cousin of Roland.
- **Précieuse**, sword of **Baligant**, Emir of Babylon.
- **Sauvagine**, second of the two magical swords of **Ogier the Dane**.

Swords from Spanish mythology

- **Tizona**, the sword of **El Cid**, it frightens unworthy opponents, as shown in the heroic poem *Cantar de Mio Cid*.^{*} [4]
- **Colada**, the other sword of **El Cid**.^{*} [5]
- **Lobera**, the sword of the king **Saint Ferdinand III of Castile**, inheritance of the epic hero **Fernán González**, according to **Don Juan Manuel, Prince of Villena**.^{*} [6]

1.2.2 Spears

- **Amenonuhoko** (*Heavenly Jewelled Spear*), the *naginata* used by the Shinto deities **Izanagi** and **Izanami** to create the world - also called *tonbogiri*. (Japanese mythology)
- **Aram**, the spear of **Jangar**. (Mongol mythology)
- **Ascalon**, the spear that **St. George** used to kill the dragon.
- **Gáe Buide** (*Yellow Shaft*) and the **Gáe Derg** (*Red Javelin*), spears of **Diarmuid Ua Duibhne**, could inflict wound that none can recover from.
- **Gáe Bulg**, the spear of **Cú Chulainn**.
- **Gungnir**, **Odin's** magic spear created by the dwarf **Dvalinn**.
- **Lance of Olyndicus**, the *celtiberians'* war chief who fought against Rome. According to **Florus**, he wielded a silver lance that was sent to him by the gods from the sky.^{*} [7]
- **Lug's Spear**, an insuperable spear.
- **Lúin of Celtchar** (*Spear of Fire* or *Spear of Destiny*), a spear forged by the Smith of **Falias** for **Lugh** to use in his fight against **Balor**.
- **Nihongo**, is one of three legendary Japanese spears created by the famed swordsmith **Masazane Fujiwara**. A famous spear that was once used in the Imperial Palace. **Nihongo** later found its way into the possession of **Masanori Fukushima**, and then **Tahei Mori**.
- **Otegine**, is one of three legendary Japanese spears created by the famed swordsmith **Masazane Fujiwara**.
- **Rhongomiant**, the spear of **King Arthur** that he used to defeat the legendary **Sir Thomas of Wolford**. (Arthurian legend)
- **Sha Wujing's Yuèyáchǎn**, a double-headed staff with a crescent-moon (*yuèyá*) blade at one end and a spade (*chǎn*) at the other, with six *xīzhàng* rings in the shovel part to denote its religious association.
- **Spear of Achilles**, created by **Hephaestus** and given to **Peleus** at his wedding with **Thetis**.
- **Tonbogiri**, is one of three legendary Japanese spears created by the famed swordsmith **Masazane Fujiwara**, said to be wielded by the legendary daimyō **Honda Tadakatsu**. The spear derives its name from the myth that a dragonfly landed on its blade and was instantly cut in two. Thus **Tonbo** (Japanese for “dragonfly”) and **giri** (Japanese for “cutting”), translating this spear's name as “Dragonfly Cutter/Cutting spear”.
- **Bident**, a two-pronged implement resembling a pitchfork. In classical mythology, the bident is associated with **Pluto/Hades**, the ruler of the underworld. (Greek mythology)
- **Kongō**, A trident-shaped staff which emits a bright light in the darkness, and grants wisdom and insight. The staff belonged originally to the Japanese mountain god **Kōya-no-Myōjin**. It is the equivalent of the Sanskrit **Vajra**, the indestructible lightning-diamond pounder of the king of the gods/rain-god **Indra**. There the staff represents the three flames of the sacrificial fire, part of the image of the **vajra** wheel.

- **Poseidon's trident**, used to create horses and some water sources in Greece. It could cause earthquakes when struck on the ground. (Greek mythology)
- **Trishula**, the trident of Shiva, stylized by some as used as a missile weapon and often included a crossed stabilizer to facilitate flight when thrown. Considered to be the most powerful weapon. (Hindu mythology)
- **Holy Lance**, also called the Spear of Longinus, is the name given to the lance that pierced the side of Jesus as he hung on the cross, according to the Gospel of John.
- **Vel**, a divine javelin associated with Hindu war god Karthikeya. (Hindu mythology)
- **Gae Assail** (*Spear of Assal*), the spear of Lugh, the incantation "Ibar (Yew)" made the cast always hit its mark, and "Athibar (Re-Yew)" caused the spear to return. (Irish mythology)
- **Areadbhair**, belonged to Pisear, king of Persia. Its tip had to be kept immersed in a pot of water to keep it from igniting, a property similar to the Lúin of Celtchar. (Irish mythology)
- **Crann Buidhe**, the spear of Manannán. (Irish mythology)

1.2.3 Bows

- **Pinaka**, the great bow of Shiva, arrows fired from the bow could not be intercepted. (Hindu mythology)
- **Vijaya** (also *Vijaya Dhanush*), the bow of Karna, one of the greatest hero of the Hindu epic, Mahabharata. (Hindu Mythology)
- **Apollo's bow**, which could cause health or cause famine and death in sleep. (Greek/Roman mythology)
- **Artemis' bow**, crafted by moonlight and silver wood or made of gold. (Greek/Roman mythology)
- **Brahmastra**, a bow created by Brahma. (Hindu mythology)
- **Cupid's bow**, which, along with dove- and owl-fledged arrows, could cause one to love or hate (respectively) the person he/she first saw after being struck. (Roman mythology)
- **Fail-not**, the bow of Tristan. It was said to never miss its mark. (Arthurian legend)
- **Gandiva**, created by Brahma and given by Varuna to Arjuna on Agni's request and used by Arjuna during the Kurukshetra war.
- **Heracles's bow**, which also belonged to Philoctetes, its arrows had the Lernaean Hydra poison. (Greek mythology)
- **Kodandam**, Rama's bow. (Hindu mythology)
- **Eurytus' bow**, Eurytus became so proud of his archery skills that he challenged Apollo. The god killed Eurytus for his presumption, and Eurytus' bow was passed to Iphitus, who later gave the bow to his friend Odysseus. It was this bow that Odysseus used to kill the suitors who had wanted to take his wife, Penelope. (Greek mythology)
- **Shiva Dhanush** (*Shiva's bow*), a bow given by Shiva to Janaka and broken by Rama during Sita's swayamvara. (Hindu mythology)
- **Sharanga**, the bow of the Hindu God Vishnu. (Hindu mythology)
- **Ichaival**, a bow possessed by Odin. Another source said it was came from Ydalir, the home of the god Ullr. It possessed the power of each pull of just one arrow, it will release ten arrows. (Norse mythology)
- **Kaundinya's bow**, a magic bow wielded by the Brahman Kaundinya, who used it to make the Naga princess Mera fall in love with him.* [8]

1.2.4 Rods and Staves

- **Caduceus**, the staff carried by **Hermes** or Mercury. It is a short staff entwined by two serpents, sometimes surmounted by wings, and symbolic of commerce. (Greek mythology)
- **Gambanteinn**, appears in two poems in the Poetic Edda. (Norse mythology)
- **Gríðarvölr**, an magical staff given to Thor so he could kill the giant Geirröd. (Norse mythology)
- **Rod of Asclepius**, a serpent-entwined rod wielded by the Greek god Asclepius, a deity associated with healing and medicine. (Greek mythology)
- **Ruyi Jingu Bang**, the staff of Sun Wukong; the staff of the Monkey King could alter its size from a tiny needle to a mighty pillar.
- **Thyrsus**, a staff tipped with a pine cone and entwined with ivy leaves. These staffs were carried by Dionysus and his followers. (Greek mythology)

1.2.5 Axes and Hammers

- **Axe of Perun**, the axe wielded by the Slavic god of thunder and lightning, Perun. (Slavic mythology)
- **Mjöltnir**, the magic hammer of Thor. It was invulnerable and when thrown it would return to the user's hand. (Norse mythology)
- **Ukonvasara**, the symbol and magical weapon of the Finnish thunder god Ukko, and was similar to Thor's Mjöltnir. (Finnish mythology)
- **Uchide no kozuchi**, a legendary Japanese “magic hammer” which can “tap out” anything wished for. In popular belief, magic wooden hammer is a standard item held in the hand of the iconic deity Daikoku-ten. (Japanese folklore)
- **Parashu**, the battle-axe of Shiva who gave it to Parashurama. (Hindu mythology)
- **The Hammer of Hephaestus**, The hammer of the Greek smith-god Hephaestus which was used to make the Greek gods weapons. It was also seen as an axe on various Greek pots and vases where Hephaestus was seen carrying it, usually riding on a donkey. (Greek mythology)

1.2.6 Clubs

- **Sharur**, the enchanted mace of the Sumerian god Ninurta. It can fly unaided and also may communicate with its wielder. (Ancient Mesopotamian religion)
- **Yagrush** and **Ayamur**, two clubs created by Kothar and used by Baal to defeat Yam. (Phoenician mythology)
- **Indravarman III's metalwood bat** is a legendary bat, wielded by a Cambodian emperor.*[9]
- **Kaladanda**, the staff of Death*[10] is a special and lethal club used by God Yama or God of Naraka or Hell in Hindu mythology. It is very ferocious weapon. It was once granted by Brahma or God of creation. It was ultimate weapon, once fired would kill anybody before it. No matter what boons he had to protect himself.
- **Club of Dagda**, this magic club was supposed to be able to kill nine men with one blow; but with the handle he could return the slain to life. (Irish Mythology)
- **Gada**, the main weapon of the Hindu god Hanuman, an avatara of Shiva. (Hindu Mythology)

1.2.7 Projectile Weapons

- **Brahmastra**, described in a number of the Puranas, it was considered the deadliest weapon. It was said that when the Brahmastra was discharged, there was neither a counterattack nor a defense that could stop it. (Hindu mythology)
- **Narayanastra**, the personal missile of Vishnu in his Narayana or Naraina form. (Hindu mythology)
- **Sudarshana Chakra**, a legendary spinning disc like weapon used by the Hindu God Vishnu. (Hindu mythology)
- **Thunderbolt of Zeus**, given to him by the Cyclops in Greek mythology, or by Vulcan in Roman mythology.
- **Vajra**, the lightning bolts of Indra. (Hindu mythology)
- **Xiuhcoatl**, a lightning-like weapon borne by Huitzilopochtli. (Aztec religion)
- **Holly Dart**, Baldr is killed by a holly dart gotten from his mischievous brother Loki. (Norse mythology)
- **Arrow of Brahma**, the demi-god Rama faced the demon king of Sri-Lanka, Ravana. Rama fired the arrow of Brahma that had been imparted to him by Agastya. The arrow of Brahma burst Ravana's navel, and returned to Rama's quiver. (Hindu mythology)
- **Tathlum**, the missile fired by Lugh from the Sling-stone. (Irish mythology)
- **Sagitta**, regarded as the weapon that Hercules used to kill the eagle Aquila that perpetually gnawed Prometheus' liver. (Greek mythology)

1.3 Clothing

- **Aphrodite's Magic Girdle**, a magic material that made whoever the wearer desired fall in love with them. (Greek mythology)
- **Babr-e Bayan**, the mythical coat worn by the Persian legendary hero Rostam in combat.
- **Falcon Cloak**, owned by Freyja, it allows the wielder to turn into a falcon and fly.
- **Girdle of Hippolyta**, sometimes called a magical girdle and sometimes a magical belt. It was a symbol of Hippolyta's power over the Amazons; given to her by Ares. Heracles' 9th Labor was to retrieve it. (Greek mythology)
- **Hide of Leviathan** was supposedly able to be turned into everlasting clothing or impenetrable suits of armor.
- **Hide of the Nemean lion**, the golden fur Heracles earned by overcoming the Nemean lion, was supposedly able to endure every weapon and was unbreakable. (Greek mythology)
- **Mantle of Arthur** (also *Llen Arthyr yng Nghernyw*), whoever was under it could not be seen, and he could see everyone. One of the Thirteen Treasures of the Island of Britain.
- **Pais Badarn Beisrydd, The Coat of Padarn Red-Coat**: if a well-born man put it on, it would be the right size for him; if a churl, it would not go upon him. One of the Thirteen Treasures of the Island of Britain.
- **Shoes of Víðarr**, these shoes gave the god Vidar unparalleled foot protection. (Norse mythology)
- **Talaria**, Hermes's winged sandals which allowed him to fly. (Greek mythology)
- **Tarnkappe**, Sigurd's magical cloak that made the wearer invisible. (Norse mythology)
- **Ōsūbūyūnlǔ** (*Cloud-stepping Boots* or *Cloud-stepping Shoes*), made of lotus fiber, these are one of the treasures of the Dragon Kings; Ào Ming gives them to Sun Wukong in order to get rid of him when he acquires the Ruyi Jingu Bang. (Chinese mythology)

- **Seven-league boots** from European folklore were said to allow the wearer to make strides of seven leagues in length.
- **Shirt of Nessus** is the poisoned shirt that killed Heracles. (Greek mythology)
- **Fast-walker Boots** (сапоги-скороходы), allows the person wearing them to walk and run at an amazing pace. (Russian folklore)
- **Helskór** (*Hel-shoes*), were put on the dead so that they could go to Valhöll. (Norse mythology)
- **Tyet** is an ancient Egyptian symbol of the goddess Isis. It seems to be called “the Knot of Isis” because it resembles a knot used to secure the garments that the Egyptian gods wore (also tet, buckle of Isis, girdle of Isis, and the blood of Isis). (Egyptian mythology)
- **Megingjörð** (*Power-belt*), a magic belt worn by the god Thor. (Norse mythology)
- **Járngreipr** (*Iron Grippers*), a pair of iron gauntlets of the god Thor. (Norse mythology)
- **Swan Cloak**, a magic robe made of swan feathers belonging to a swan maiden.

1.4 Jewellery

1.4.1 Necklaces

- **Brísingamen**, the necklace of the goddess Freyja. (Norse mythology)
- **Necklace of Harmonia**, allowed any woman wearing it to remain eternally young and beautiful, but also brought great misfortune to all of its wearers or owners. It was made by Hephaestus and given to Harmonia, the daughter of Aphrodite and Ares, as a curse on the House of Thebes for Aphrodite's infidelity. (Greek mythology)
- **Necklace of the Lady of the Lake**, a jeweled necklace given to Sir Pelleas after assisting an old woman across a river. It was enchanted so that its wearer would be unfathomably loved. Its true name is unknown.
- **Yasakani no Magatama**, a bejeweled necklace of magatamas offered to Amaterasu. One of three Sacred Imperial Relics of Japan. It represents benevolence. (Japanese mythology)

1.4.2 Rings

- **Andvaranaut**, a magical ring capable of producing gold, first owned by Andvari. (Norse mythology)
- **Draupnir**, a golden arm ring possessed by Odin. The ring was a source of endless wealth. (Norse mythology)
- **Ring of Dispel**, a ring given to Sir Lancelot by the Lady of the Lake which could dispel any enchantment. In *Le Chevalier de la Charrette* it is given to him by a fairy instead. He used the ring to cross the Sword Bridge.
- **Ring of Mudarra**, the ring that Gonzalo Bustos breaks in two pieces to later on recognize his future son. When Mudarra joins the two halves, it becomes again a complete ring and Gonzalo Bustos heals his blindness, as shown in the epic poem *Cantar de los siete infantes de Lara*.*[11]
- **Ring of Gyges**, a mythical magical artifact that granted its owner the power to become invisible at will. (Greek mythology)
- **Seal of Solomon**, a magical brass or steel ring that could imprison demons. (Judeo-Christian mythology)
- **Sviágrís**, Adils' prized ring in the Hrólfr Kraki's saga. (Norse mythology)

1.5 Vehicles

1.5.1 Airborne

- **Dandu Monara**, king Ravana's flying machine in Ramayana.
- **Flying carpet**, the magic carpet from Tangu in Persia.
- **Flying mortar and pestle of Baba Yaga**, she flies around in a mortar and wields a pestle. (Slavic Mythology)
- **Flying Throne of Kai Kavus** was an eagle-propelled craft built by the Persian king Kay Kāvus, used for flying the king all the way to China.
- **Vimana** is a mythological flying machine from the Sanskrit epics, of Hindu origin.
- **Roth Rámach** (lit. *Rowing Wheel*) is the magical flying machine of **Mug Ruith**, a mythological Irish Druid who along with his feathered headdress (the encennach), hovers across the skies. (Irish Mythology)
- **Flying Canoe**, when French settlers arrived in Canada, they swapped stories with the natives and the tale of **Gallery** was combined with an Indian legend about a flying canoe. (Canadian folklore)

1.5.2 Ships

- **Argo**, the ship on which **Jason** and the **Argonauts** sailed. She contained in her prow a magical piece of timber from the sacred forest of **Dodona**, which could speak and render prophecies. (Greek mythology)
- **Caleuche**, a mythical ghost ship of the Chilote mythology and local folklore of the Chiloé Island, in Chile. (Chilote mythology)
- **Canoe of Gluskab**, able to expand so it could hold an army or shrink to fit in the palm of your hand. (Abenaki mythology)
- **Canoe of Māui**, it became the South Island of New Zealand. (Māori mythology)
- **Ellida**, a magic dragon ship given to **Víking** as a gift by **Aegir**. (Norse mythology)
- **Hringhorni**, is the name of the ship of the god **Baldr**, described as the “greatest of all ships”. (Norse mythology)
- **Naglfar**, a ship made out of fingernails and toenails of the dead. It will set sail during **Ragnarök**. (Norse mythology)
- **Sessrúmnir**, is both the goddess **Freyja**'s hall located in **Fólkvangr**, a field where **Freyja** receives half of those who die in battle, and also the name of a ship. (Norse mythology)
- **Skíðblaðnir**, a boat owned by **Freyr**. (Norse mythology)
- **Guingelot**, Thomas Spenght, an editor of Chaucer's works from the end of 16th century, made a passing remark that “Concerning Wade and his bote called Guingelot, and also his strange exploits in the same.
- **The Preserver of Life** was the ship built in the **Epic of Gilgamesh** by **Utnapishtim** and the craftspeople of his village at the request of **Enki Ea** to hold his wife and relatives, as well as the village craftspeople, the animals to be saved, and various grains and seeds.
- **Mandjet** (Boat of Millions of Years), one of two solar boats. A boat that carries the resurrected king with the sun god **Ra** across the heavens. (Egyptian mythology)
- **Mesektet**, the evening boat is one of two solar boats. (Egyptian mythology)
- **Wave Sweeper**, a magic boat belonging to **Lugh**. (Irish mythology)
- **Flying Dutchman**, a legendary ghost ship that can never make port and is doomed to sail the oceans forever. (Nautical folklore)
- **Mannigfual**, the ship of the giants. (Norse mythology)

1.5.3 Chariots

- **Poseidon's chariot**, was pulled by a hippocampus or by horses that could ride on the sea. (Greek mythology)
- **Helios' chariot**, the golden chariot driven across the sky by the Greek sun god Helios and sometimes Apollo. (Greek mythology)
- **Thor's chariot**, driven across the sky by Thor and pulled by his two goats Tanngnisnir and Tanngnjóstr. (Norse mythology)
- **Vitthakalai**, a gold-decorated chariot of Kali. (Ayyavazhi mythology)
- **Freyja's chariot**, a chariot pulled by cats. (Norse mythology)
- **Selene's chariot**, driven across the night sky by the moon goddess Selene and sometimes Artemis. (Greek mythology)
- **Sól's chariot**, drawn by Árvakr and Alsviðr across the sky each day. (Norse mythology)
- **Sol Invictus' chariot**, depicted riding a quadriga on the reverse of a Roman coin. (Roman mythology)
- **Surya's chariot**, a chariot drawn by seven horses. (Hindu mythology)

1.6 Treasures

- **Four Treasures of the Tuatha Dé Danann** (also *Hallows of Ireland*), consisting of the Cláíomh Solais, Lug's Spear, Cauldron of the Dagda, and the Lia Fáil.
- **Three Sacred Treasures** of Japan, consisting of the Kusanagi (see above), the jewel necklace Yasakani no magatama, and the mirror Yata no Kagami.
- **Karun Treasure**, said to belong to King Croesus of Lydia. (Persian mythology)
- **Thirteen Treasures of the Island of Britain**. (Matter of Britain)

1.6.1 Relics

- **Pandora's box**, the sealed box that contained all the evils of mankind. (Greek mythology)
- **Relics of Jesus**.
- **Yata no Kagami**, a mirror offered to the goddess of the sun, Amaterasu in Japanese mythology. One of three Sacred Imperial Relics of Japan. It represents Wisdom.
- **Holy Grail**, a dish, plate, stone, or cup that is part of an important theme of Arthurian literature. (Arthurian legend)
- **Agimat**, is a Filipino word for “amulet” or “charm” .
- **Kaustubha** is a divine jewel or “Mani” , which is in the possession of Lord Vishnu. (Hindu mythology)

1.7 Books

- **Book of Thoth** is a legendary book containing powerful spells and knowledge supposed to have been written by the god Thoth, said to have been buried with the Prince Neferkaptah in Necropolis. (Egyptian mythology)
- **Jade Books in Heaven** are described in several Daoist cosmographies.
- **Sibylline Books** are described to have helped Rome in many situations.
- **Rauðskinna** (*Book of Power*), a legendary book about black magic, alleged to have been buried with its author, the Bishop Gottskálf grímmi Nikulásson of Holar. (Scandinavian folklore)
- **Tablet of Destiny** is mentioned in Mesopotamian mythology as a set of clay tablets which hold the power of creation and destruction.

1.8 Stones

- **Baetylus**, a sacred stone which was supposedly endowed with life. (Greek mythology)
- **Cintamani** (also *Chintamani Stone*), a wish-fulfilling jewel within both Hindu and Buddhist traditions, equivalent to the philosopher's stone in Western alchemy.
- **Philosopher's stone**, it could turn lead into gold.
- **Sessho-seki**, a stone that kills anyone who comes into contact with it.
- **Stone of Gíramphiel**, a stone described in *Diu Crône*. Sir Gawain wins from the knight Fimbeus and it offers him protection against the fiery breath of dragons and the magic of the sorcerer Laamorz.
- **Singasteinn** (Old Norse *singing stone* or *chanting stone*), an object that appears in the account of **Loki** and Heimdallr's fight in the form of seals. (Norse mythology)
- **Llech Ronw** (also *Slate of Gron*), a holed stone located along Afon Bryn Saeth in Blaenau Ffestiniog, Wales. The stone is described as being roughly forty inches by thirty inches with a hole of about an inch in diameter going through it.
- **Adder stone** were believed to have magical powers such as protection against eye diseases or evil charms, preventing nightmares, curing whooping cough, the ability to see through fairy or witch disguises and traps if looked at through the middle of the stone, and of course recovery from snakebite.
- **Lyngurium** (also *Ligurium*), the name of a mythical gemstone believed to be formed of the solidified urine of the lynx (the best ones coming from wild males).
- **Toadstone** (also *Bufonite*), a mythical stone or gem thought to be found in, or produced by, a toad, and is supposed to be an antidote to poison.
- **Stone of Scone** (also *Stone of Destiny*), an oblong block of red sandstone.
- **Sledovik**, a most widespread type of sacred stones, venerated in Slavic (Russian, Belarussian, Ukrainian) and Uralic (Karela, Merya) pagan practices.
- **Lia Fáil** (also *Stone of Destiny*) is a stone at the Inauguration Mound on the Hill of Tara in County Meath, Ireland. In legend, all of the kings of Ireland were crowned on the stone up to Muirchertach mac Ercae c. AD 500.
- **Thunderstone**, throughout Europe, Asia, and Polynesia - **flint arrowheads and axes** turned up by farmer's plows are considered to have fallen from the sky. They were often thought to be thunderbolts and are called "thunderstones"
- **Gjöll**, the name of the rock which Fenrir the wolf is bound. (Norse mythology)

- **Batrachite**, gemstones that was supposedly found in frogs, to which ancient physicians and naturalists attributed the virtue of resisting poison.
- **Vaidurya**, most precious of all stones, sparkling beauty beyond compare, the stone worn by the goddess **Lakshmi** and the goddess of wealth **Rigveda**. (Hindu Mythology)

1.9 Plants and Herbs

- **Aglaophotis**, an herb. According to Dioscorides, peony is used for warding off demons, witchcraft, and fever.
- **Fern flower**, a magic flower that blooms for a very short time on the eve of the Summer solstice. The flower brings fortune to the person who finds it. (Slavic mythology)
- **Hungry grass** (also *Féar Gortach*), a patch of cursed grass. Anyone walking on it was doomed to perpetual and insatiable hunger. (Irish mythology)
- **Lotus tree**, a plant that occurs in stories from Greek mythology and later in the **Book of Job**.
- **Moly**, a magical herb **Hermes** gave to **Odysseus** to protect him from **Circe's** magic when he went to her home to rescue his friends.
- **Raskovnik**, a magical herb in Slavic mythology. According to lore, the raskovnik has the magical property to unlock or uncover anything that is locked or closed.
- **Ausadhirdipyamanas**, healing plants. Used for healing and rejuvenations in battles. These are used by **Ashvins**. (Hindu mythology)
- **Haoma**, is the **Avestan language** name of a plant and its divinity, both of which play a role in Zoroastrian doctrine and in later Persian culture and mythology.

1.10 Foods

- **Ambrosia**, the food or drink of the gods often depicted as conferring longevity or immortality upon whoever consumed it. (Greek mythology)
- **Apple of Discord**, the goddess **Eris** inscribed “to the fairest” and tossed in the midst of the festivities at the wedding of **Peleus** and **Thetis**. (Greek mythology)
- **Cornucopia** (also *Horn of Plenty*), was the horn of the goat-nymph **Amalthea** from which poured an unceasing abundance of nectar, ambrosia and fruit. (Greek mythology)
- **Golden apple**, an element that appears in various national and ethnic folk legends or fairy tales.
- **Peaches of Immortality**, consumed by the immortals due to their mystic virtue of conferring longevity on all who eat them. (Chinese mythology)
- **Mead of poetry** (also *Mead of Suttungr*), is a mythical beverage that whoever “drinks becomes a **skald** or scholar to recite any information and solve any question. (Norse mythology)
- **Amrita**, the drink of the gods which grants them immortality. (Hindu mythology)
- **Soma**, it is described as being prepared by extracting juice from the stalks of a certain plant. In both Vedic and Zoroastrian tradition, the name of the drink and the plant are the same, and also personified as a divinity, the three forming a religious or mythological unity. (Hindu mythology)

1.11 Substances

- **Adamant** and similar words are used to refer to any especially hard substance, whether composed of diamond, some other gemstone, or some type of metal.
- **Alicorn** is the detached horn of unicorn, thought to be capable of healing any disease.
- **Alkahest**, a hypothetical universal solvent, having the power to dissolve every other substance, including gold. It was much sought after by alchemists for what they thought would be its invaluable medicinal qualities.
- **Azoth**, it was considered to be a universal medicine or universal solvent sought in alchemy.
- **Eitr**, this liquid substance is the origin of all living things: the first giant **Ymir** was conceived from eitr. The substance is supposed to be very poisonous and is also produced by **Jörmungandr** and other serpents. (Norse mythology)
- **Elixir of life**, a mythical potion that, when drunk from a certain cup at a certain time, supposedly grants the drinker eternal life and/or eternal youth.
- **Ichor**, is the ethereal golden fluid that is the blood of the gods and/or immortals. (Greek mythology)
- **Manna** (also *Mana*), is an edible substance that, according to the Bible and the Quran. God provided for the Israelites during their travels in the desert.
- **Orichalcum**, a metal mentioned in several ancient writings, including a story of Atlantis in the Critias dialogue, recorded by Plato. According to Critias, orichalcum was considered second only to gold in value, and was found and mined in many parts of Atlantis in ancient times.
- **Panacea**, was supposed to be a remedy that would cure all diseases and prolong life indefinitely.
- **Prima materia** (also *Materia Prima* or *First Matter*), is the ubiquitous starting material required for the alchemical magnum opus and the creation of the philosopher's stone. It is the primitive formless base of all matter similar to chaos, the quintessence, or aether.
- **Yliaster**, is the formless base of all matter which is the raw material for the alchemical **Great Work**.
- **Hydra's poisonous blood**, Heracles would use arrows dipped in the Hydra's poisonous blood to kill other foes during his Labours, such as **Stymphalian birds** and the giant **Geryon**. (Greek mythology)

1.12 Miscellaneous

- **Bone of Ullr**, the god Ullr had a bone upon which spells were carved. (Norse mythology)
- **Clue of Ariadne**, the magical ball of string given to Theseus by **Ariadne** to help him navigate the **Labyrinth**. (Greek Mythology)
- **Cup of Jamshid**, a cup of divination in the **Persian mythology**. It was long possessed by rulers of ancient Persia and was said to be filled with an elixir of immortality. The whole world was said to be reflected in it.
- **Eldhrímnir**, the cauldron in which **Andhrímnir** cooks **Sæhrímnir**. (Norse mythology)
- **Gleipnir**, the magic chain that bound the wolf **Fenrir**. It was light and thin as silk but strong as creation itself and made from six wonderful ingredients. (Norse mythology)
- **Hand of Glory**, a disembodied pickled hand of a man who was hung alive. Said to have the power to unlock any door and, if a candle was placed within made from some body part of the same person, would freeze in place anyone who it was given to. (European folklore)
- **Hlidskjalf**, Odin's all-seeing throne in his palace **Valaskjalf**.

- **Horn of Gabriel**, the name refers to the tradition identifying the Archangel Gabriel with the angel who blows the horn to announce Judgement Day, associating the infinite with the divine.
- **Lantern of Diogenes**, according to popular legend, carried in broad daylight by the Cynic philosopher Diogenes of Sinope to aid in his fruitless search for an honest man.
- **Māui's Fishhook**, used to catch the fish that would become New Zealand's North Island; the hook was also used to create the Hawaiian Islands. (Polynesian mythology)
- **Olivant**, the horn of Roland, paladin of Charlemagne in the Song of Roland. It was won from the giant Jutmundus and is made of ivory. When blown, it is so loud that it kills birds flying in the sky and causes whole armies to rout.
- **Palladium**, a wooden statue that fell from the sky. As long as it stayed in Troy, the city-state could not lose a war. (Greek mythology)
- **Reginnaglar**, (Old Norse *god nails*) are nails used for religious purposes.
- **Sampo**, a magical artifact of indeterminate type constructed by Ilmarinen that brought good fortune to its holder. (Finnish mythology)
- **Smoking Mirror**, the mirror that the god Tezcatlipoca uses to see the whole cosmos.
- **Winnowing Oar**, an object that appears in Books XI and XXIII of Homer's Odyssey. (Greek mythology)
- **Pair Dadeni**, a magical cauldron able to revive the dead. (Welsh mythology)
- **Nanteos Cup**, a medieval wood mazer bowl, since the late 19th century it has been attributed with a supernatural ability to heal those who drink from it.
- **Óðrerir**, refers either to one of the vessels that contain the mead of poetry (along with Boðn and Són) or to the mead itself. (Norse mythology)
- **Ankh**, appears frequently in Egyptian tomb paintings and other art, often at the fingertips of a god or goddess. (Egyptian mythology)
- **Rati**, the name of a drill or auger that was used by Odin during his quest to obtain the mead of poetry. (Norse mythology)
- **Gjallarhorn**, a mystical horn blown at the onset of Ragnarök associated with the god Heimdallr and the wise being Mimir. (Norse mythology)
- **Benben**, the mound that arose from the primordial waters, Nu, and on which the creator god Atum settled. (Egyptian mythology)
- **Loeðing and Drómi**, the first and second fetter that was used to bound Fenrir which broke. (Norse mythology)
- **Svefnthorn** (*Sleep Thorn*), it was used to put an adversary into a deep sleep from which he or she would not awaken for a long time. (Norse mythology)
- **Golden Fleece**, sought by Jason and the Argonauts. (Greek mythology)
- **Excalibur's scabbard**, was said to have powers of its own. Injuries from losses of blood, for example, would not kill the bearer. In some telling, wounds received by one wearing the scabbard did not bleed at all. (Arthurian legend)
- **Bragi's harp**, a magical golden harp given to Bragi by the dwarfs when he was born. (Norse mythology)
- **Kantele**, Kalevala, the mage Väinämöinen makes the first kantele from the jawbone of a giant pike and a few hairs from Hiisi's stallion. The music it makes draws all the forest creatures near to wonder at its beauty. (Finnish mythology)

- **Pot of Gold**, **Leprechaun** store away all their coins in a hidden pot of gold at the end of the rainbow. (Irish mythology)
- **Triton's conch shell**, a twisted conch shell on which Triton blew like a trumpet to calm or raise the waves. (Greek mythology)
- **Fountain of Youth**, is a spring that supposedly restores the youth of anyone who drinks or bathes in its waters.
- **Magic Lamp**, an oil lamp that can be rubbed in order to summon a **genie** who grants wishes. (Arabic mythology)
- **Bag of Wind**, **Aeolus** gave **Odysseus** a tightly closed leather bag full of the captured winds so he could sail easily home to Ithaca on the gentle **West Wind**. (Greek mythology)
- **Odin's Globe**, an artifact described with different magical attributes. the common details include is silver color and immense power. **Odin** had the globe forged by dwarven brothers to help create safe-passage between **Asgard** and other realms after the Son's of Iylid damaged the **rainbow bridge**. (Norse mythology)
- **Rota Fortunae** (*Wheel of Fortune*), a concept in medieval and ancient philosophy referring to the capricious nature of Fate. The wheel belongs to the goddess **Fortuna**, who spins it at random, changing the positions of those on the wheel - some suffer great misfortune, others gain windfalls. (Greek mythology/Roman mythology)
- **Round Table**, **King Arthur's** famed table, around which he and his Knights congregate. As its name suggests, it has no head, implying that everyone who sits there has equal status. (Arthurian legend)
- **Siege Perilous** (*The Perilous Seat*), is a vacant seat at the Round Table reserved by Merlin for the knight who would one day be successful in the quest for the **Holy Grail**. (Arthurian legend)
- **Firebird's plumage**, the feathers of a **Firebird** that glows brightly emitting red, orange, and yellow light, like a bonfire that is just past the turbulent flame. The feathers do not cease glowing if removed, and one feather can light a large room if not concealed. (Slavic mythology)

1.13 References

- [1] *Carmen Campidoctoris o Poema latino del Campeador*, Madrid, Sociedad Estatal España Nuevo Milenio, 2001
- [2] *The History of the Decline and Fall of the Roman Empire*. 3 Ch. XXXIV Part 1.
- [3] Garbáty, Thomas Jay (1962). *The Fallible Sword: Inception of a Motif*. The Journal of American Folklore. American Folklore Society. ISBN 1-898577-10-2
- [4] *Cantar de mio Cid* Edition of Alberto Montaner. Ed. Galaxia Gutenberg, 2007.
- [5] *Cantar de mio Cid*. Edition of Alberto Montaner. Ed. Galaxia Gutenberg, 2007.
- [6] Don Juan Manuel. *El Conde Lucanor*. Barcelona: Losada, 1997.
- [7] Florus. *Epitomae*, 1.33.
- [8] *D'après l'épigraphie cambodgienne du X^e siècle, les rois des "Kambuja" prétendaient descendre d'un ancêtre mythique éponyme, le sage ermite Kambu, et de la nymphe céleste Mera, dont le nom a pu être forgé d'après l'appellation ethnique "khmèr"* (George Coedes). ; See also: *Indianised States of Southeast Asia*, 1968, p 66, George Coedes.
- [9] Sri Dharmaraja
- [10] Smith, Bardwell L. "Hinduism: New Essays in the History of Religions" .
- [11] *Épica medieval española (Cantar de los Siete Infantes de Lara)*. Madrid, Cátedra, 1991

Chapter 2

Cap of invisibility

In classical mythology, the **Cap of Invisibility** (Ἄϊδος κυνέην (*H*)*aidos kuneēn* in Greek, lit. dog-skin of Hades) is a helmet or cap that can turn the wearer invisible.*[1] It is also known as the **Cap of Hades**, **Helm of Hades**,*[2] or **Helm of Darkness**. Wearers of the cap in Greek myths include **Athena**, the goddess of wisdom, the messenger god **Hermes**, and the hero **Perseus**. The Cap of Invisibility enables the user to become invisible to other supernatural entities, functioning much like the cloud of mist that the gods surround themselves in to become undetectable.*[3]

2.1 Origins

The only ancient source that attributes a special helmet to the ruler of the underworld is the *Bibliotheca* (2nd/1st century BC), in which the Uranian **Cyclopes** give **Zeus** the thunderbolt, **Poseidon** the trident, and a helmet (*kyneē*) to **Pluto** (in the Greek text Πλούτων, *Plouton*) for their war against the **Titans** (*Titanomachy*).*[4] Pluto's helmet, however, is not specifically said to be the Helmet of Invisibility (*aidos kyneē*). The magical quality of invisibility (*aidos*) sounds like the name *Hades*, a name for the ruler of the underworld but by the time of the *Bibliotheca* used mainly for the underworld as a place. The similarity between *aidos* and *Hades* appears to be the reason that in the post-classical tradition the *aidos kyneē* was thought to be a possession of the ruler of the underworld, but in fact no ancient sources ever say that he wears or uses it. Myths about the use of the Helmet of Invisibility (see below) sometimes explain how the user obtained it, but the giver or source is never Pluto (or the god Hades).*[5] Translators often render *aidos kyneē* as “Helmet of Hades” , but “Hades” is ambiguous in this phrase; it may refer to the place and its characteristic “hiddenness” which the helmet has the power to bestow upon the wearer, with no indication that the helmet was thought of as the personal property of the god who rules the underworld. It “belongs” to him primarily in the sense that its magical properties draw on powers within his realm.*[6] In Greek art, the wearing of a helmet is not an attribute of the ruler of the underworld.*[7]

In the classical mythology of the Renaissance, however, the helmet is regularly said to belong to the god of the underworld. Rabelais calls it the Helmet of Pluto,*[8] and Erasmus the Helmet of **Orcus**.*[9] The helmet becomes proverbial for those who conceal their true nature by a cunning device: “the helmet of Pluto, which maketh the politic man go invisible, is secrecy in the counsel, and celerity in the execution.”*[10]

2.2 Users

2.2.1 Athena

Athena, the goddess of wisdom, battle, and handicrafts, wore the Cap of Invisibility in one instance during the Trojan War.*[11] She used it to become invisible to **Ares** when she aided **Diomedes**, his enemy. Her assistance even enabled **Diomedes** to injure the god of war with a spear.

2.2.2 Hermes

The messenger god Hermes wore the Cap during his battle with **Hippolytus**, the giant.

2.2.3 Perseus

In some stories, **Perseus** received the Cap of Invisibility (along with the **Winged Sandals**) from Athena when he went to slay the **Gorgon Medusa**, which helped him escape her sisters. * [12] In other myths, however, Perseus obtained these items from the **Stygian nymphs**. * [13] The Cap of Invisibility was not used to avoid the Gorgons' petrifying gazes, but rather to escape from the immortal **Sthenno** and **Euryale** later on after he had decapitated Medusa. * [14]

2.3 In popular culture

In the *Dragon Quest* role-playing video game series, there is a piece of equipment named “Hades' helm.” It is cursed, and is therefore useless, in every game but *Dragon Quest IX*, in which it can be **alchemised** into a Great helm.

In the *Percy Jackson & the Olympians* series by Rick Riordan, **Annabeth Chase** (a Daughter of **Athena**) received a **New York Yankees** baseball cap from her mother that was a disguised cap of invisibility. In the same series, the main antagonist, **Luke Castellan**, stole Hades' Helm of Darkness, as well as **Zeus' master bolt**.

The helmet also appears in the Italian mythological comedy *Arrivano i titani*, but its invisibility powers work in this version only at night.

The helm plays a major role in **Dan Simmons'** novel *Ilium* in which the scholic narrator **Thomas Hockenberry** acquires the artifact through **Aphrodite** in her scheme to have the scholic spy on and eventually assassinate the goddess **Athena**.

2.4 See also

- Cloak of invisibility
- Cloaking device
- Tarnhelm
- **Mambrino** - a fictional Moorish king who possessed a golden helmet that would make the wearer invulnerable
- **Bident** - another mystical object associated with Hades

2.5 References

- [1] Hansen, William (2004-06-10). *Handbook of Classical Mythology*. World Mythology. Santa Barbara: ABC-CLIO. ISBN 978-1-57607-226-4.
- [2] Michael W. Stewart (2006-08-15). “**Helm of Hades (Cap of Hades)**”. *Greek Mythology: From The Iliad To The Fall Of The Last Tyrant*. Retrieved 2007-05-05.
- [3] G. S. Kirk (1990). *The Iliad: A Commentary, Books 5-8*. Cambridge University Press. pp. 147–148. ISBN 978-0-521-28172-0.
- [4] *Bibliotheca* 1.1–2, 1911 Loeb Classical Library edition, translation and notes by J.G. Frazer. Recent scholarship refers to the author of the *Bibliotheca* or *Library* as Pseudo-Apollodorus.
- [5] William Hansen, *Classical Mythology: A Guide to the Mythical World of the Greeks and Romans* (Oxford University Press, 2004), p. 182.

- [6] Jenny Strauss Clay, *The Wrath of Athena: Gods and Men in the Odyssey* (Rowman & Littlefield, 1997), p. 15, note 12; Olga Freidenberg, *Image and Concept: Mythopoetic Roots of Literature* (Harwood, 1997), p. 66, and especially Robin Hand, *Apol-lodorus: The Library of Greek Mythology* (Oxford University Press, 1997), note to the *Bibliotheca* passage, p. 201: “The leather helmet or cap belongs to Hades because his name suggests invisibility (*a-ides*). The notion that he was 'armed' with it by the Cyclopes ... is a fancy from a relatively late period.”
- [7] For the iconography of Hades the god, Pluto, and other forms of the god, see [Pluto \(mythology\)#Iconography and attributes](#).
- [8] *Gargantua and Pantagruel* Book 5, Chapter 8.
- [9] Erasmus, *Adagia* 2.10.74 (*Orci galea*).
- [10] Francis Bacon *Essays Civil and Moral* 21, “Of Delays” .
- [11] "...but Athene put on the cap of Hades, to the end that mighty Ares should not see her.” Homer. *Iliad* 5.844-845. Translation By A. T. Murray.
- [12] Joel Skidmore (2006-06-10). “Hermes” . Mythweb. Retrieved 2007-05-05.
- [13] Morford, Mark P.O.; Robert J. Lenardon (2006-07-18). “Perseus and the Legends of Argos” . *Classical Mythology* (Eighth ed.). USA: Oxford University Press. pp. 506–518. ISBN 978-0-19-530805-1.
- [14] Phinney Jr., Edward (1971). “Perseus' Battle with the Gorgons” . *Transactions and Proceedings of the American Philological Association* (The Johns Hopkins University Press) **102**: 445–463. doi:10.2307/2935950. JSTOR 2935950.



Chapter 3

Tarnhelm

Tarnhelm is the name of a magic helmet in Richard Wagner's *Der Ring des Nibelungen* (1848-1874). It was crafted by Mime at the demand of his brother Alberich. It is used as a cloak of invisibility by Alberich in *Das Rheingold* (1869). It also allows one to change one's form:

- Alberich changes to a dragon and then a toad in *Das Rheingold*, Scene 3
- Fafner changes to a dragon at the end of *Das Rheingold* and appears thus in *Siegfried* Act II. (It is never made clear whether Fafner actually used the Tarnhelm to transform, or simply transformed as many giants and gods did in the myths. There is also no Tarnhelm present in the original Andvari myth from *Reginsmál* in the *Poetic Edda* from which Wagner drew inspiration for this scene.)
- Siegfried changes to Gunther's form in *Götterdämmerung* Act I, Scene 3.

Finally, it allows one to travel long distances instantly, as Siegfried does in *Götterdämmerung* Act II, Scene 2.

3.1 In popular culture

- It is also an item found in the game *Diablo 2*.
- In *Thor* (Marvel Comics) an adaption was done of the Ring Cycle, in which the Tarnhelm appeared.
- The 1957 Warner Bros. cartoon *What's Opera, Doc?*, a comedy on opera in general and Wagner's Ring Cycle in particular, has Elmer Fudd wearing a magic helmet that is meant to suggest Tarnhelm.
- It is the name of the expansion pack for PC strategy game *Naval War : Arctic Circle* which features new stealth units, which are supposedly invisible to RADAR.
- The main character in Brenda Clough's novel *How Like a God* can psionically obstruct other people from seeing him, a process he refers to as “tarnhelm” .
- The *Dungeons & Dragons* game includes the magic item *helm of teleportation* (Gygax & Arneson, 1974 D&D Vol-2, p. 37), similar to Siegfried's use of the Tarnhelm in Act II, Scene 2.

3.2 See also

- Huliðshjálmr (concealing helmet) of Norse dwarves
- Fafnir's helmet Aegis



Chapter 4

Crown of Immortality



The Crown of Immortality, held by the allegorical figure Eterna (Eternity) on the Swedish House of Knights fresco by David Klöcker Ehrenstrahl

The **Crown of Immortality** is a literary and religious metaphor traditionally represented in art first as a laurel wreath and later as a symbolic circle of stars (often a crown, tiara, halo or aureola). The Crown appears in a number of Baroque iconographic and allegoric works of art to indicate the wearer's immortality.

4.1 Wreath crowns

In ancient Egypt, the crown of justification was a wreath placed on the deceased to represent victory over death in the afterlife, in emulation of the resurrecting god Osiris. It was made of various materials including laurel, palm, feathers, papyrus, roses, or precious metals, with numerous examples represented on the Fayum mummy portraits of the Roman Imperial period. * [1]

In ancient Greece, a wreath of laurel or olive was awarded to victorious athletes and later poets. Among the Romans, generals celebrating a formal triumph wore a laurel wreath, an honor that during the Empire was restricted to the Imperial family. The placing of the wreath was often called a “crowning”, and its relation to immortality was problematic; it was supposed to secure the wearer immortality in the form of enduring fame, but the triumphator was also reminded of his place within the mortal world: in the traditional tableaux, an accompanying slave whispered continually in the general's ear *Memento mori*, “Remember you are mortal”. * [2] Funerary wreaths of gold leaf were associated particularly with initiates into the mystery religions. * [3]

From the Early Christian era the phrase “crown of immortality” was widely used by the Church Fathers in writing about martyrs; the immortality was now both of reputation on earth, and of eternal life in heaven. The usual visual attribute of a martyr in art, was a palm frond, not a wreath. The phrase may have originated in scriptural references, or from incidents such as this reported by Eusebius (Bk V of History) describing the persecution in Lyon in 177, in which he refers to literal crowns, and also brings in an athletic metaphor of the “victor's crown” at the end:

“From that time on, their martyrdoms embraced death in all its forms. From flowers of every shape and color they wove a crown to offer to the Father; and so it was fitting that the valiant champions should endure an ever-changing conflict, and having triumphed gloriously should win the mighty crown of immortality. Maturus, Sanctus, Blandina, and Attalus were taken into the amphitheater to face the wild beasts, and to furnish open proof of the inhumanity of the heathen, the day of fighting wild beasts being purposely arranged for our people. There, before the eyes of all, Maturus and Sanctus were again taken through the whole series of punishments, as if they had suffered nothing at all before, or rather as if they had already defeated their opponent in bout after bout and were now battling for the victor's crown.” * [4]

The first use seems to be that attributed to the martyr Ignatius of Antioch in 107.

4.1.1 Advent wreath

An Advent wreath is a ring of candles, usually made with evergreen cuttings and used for household devotion by some Christians during the season of Advent. The wreath is meant to represent God's eternity. On Saint Lucy's Day, December 13, it is common to wear crowns of candles in Sweden, Denmark, Norway, Finland, Italy, Bosnia, Iceland, and Croatia.

Before the reform of the Gregorian calendar in the 16th century, St. Lucy's Day fell on the winter solstice. The representation of Saint Lucy seems to derive from the Roman goddess Lucina, who is connected to the solstice. * [5] * [6]

4.2 Crown of martyrdom

Martyrs often are idealized as combatants, with the spectacle of the arena transposed to the martyr's struggle with Satan. Ignatius of Antioch, condemned to fight beasts in the year 107, “asked his friends not to try to save him and so rob him of the crown of immortality.” * [7] In 155, Polycarp, Christian bishop of Smyrna, was stabbed after a failed attempt to burn him at the stake. He is said to have been “...crowned with the wreath of immortality ... having through patience overcome the unjust governor, and thus acquired the crown of immortality.” * [8] Eusebius uses similar imagery to speak of Blandina, martyred in the arena at Lyon in 177:

4.3 Crown of stars

For the iconographical motif represented above the head, see [circle of stars](#).

The crown of stars, representing immortality, may derive from the story of [Ariadne](#), especially as told by [Ovid](#), in which the unhappy [Ariadne](#) is turned into a constellation of stars, the [Corona Borealis](#) (Crown of the North), modelled on a jewelled crown she wore, and thus becoming immortal. In [Titian's *Bacchus and Ariadne*](#) (1520–23, [National Gallery, London](#)), the constellation is shown above [Ariadne's](#) head as a circle of eight stars (though [Ovid](#) specifies nine), very similar to what would become the standard depiction of the motif. Although the crown was probably depicted in classical art, and is described in several literary sources, no classical visual depictions have survived.*[11] The [Titian](#) therefore appears to be the earliest such representation to survive, and it was also at this period that illustrations in prints of the [Apocalypse](#) by artists such as [Dürer](#)*[12] *[13] and [Jean Duvet](#) were receiving very wide circulation.

In [Ariadne, Venus and Bacchus](#), by [Tintoretto](#) (1576, [Doge's Palace, Venice](#)), a flying [Venus](#) crowns [Ariadne](#) with a circle of stars, and many similar compositions exist, such as the ceiling of the [Egyptian Hall](#) at [Boughton House](#) of 1695.

4.4 Allegorical development

The first use of the crown of stars as an allegorical Crown of Immortality may be the ceiling fresco, [Allegory of Divine Providence and Barberini Power](#) (1633–39), in the [Palazzo Barberini](#) in Rome by [Pietro da Cortona](#). Here a figure identified as Immortality is flying, with her crown of stars held out in front of her, near the centre of the large ceiling. According to the earliest descriptions she is about to crown the Barberini emblems, representing [Pope Urban VIII](#), who was also a poet.*[14]*[15]*[16] Immortality seems to have been a preoccupation of Urban; his funeral monument by [Bernini](#) in [St Peter's Basilica](#) in Rome has Death as a life-size skeleton writing his name on a scroll.

Two further examples of the Crown of Immortality can be found in Sweden, firstly in the great hall ceiling fresco of the [Swedish House of Knights](#) by [David Klöcker Ehrenstrahl](#) (between 1670–1675) which pictures among many allegoric figures [Eterna](#) (eternity) who holds in her hands the Crown of Immortality.*[17] The second is in [Drottningholm Palace](#), the home of the [Swedish Royal Family](#), in a ceiling fresco named *The Great Deeds of The Swedish Kings*, painted in 1695 by [David Klöcker Ehrenstrahl](#).*[18] This has the same motif as the fresco in the House of Knights mentioned above. The [Drottningholm](#) fresco, was shown in the 1000th stamp*[19] by [Czesław Słania](#), the [Polish](#) postage stamp and banknote engraver.

The crown was also painted by the [French Neoclassical](#) painter [Louis-Jean-François Lagrenée](#), 1725–1805, in his *Allegory on the Death of the Dauphin*, where the crown was held by a young son who had pre-deceased the father (alternative titles specifically mention the crown of Immortality).*[20]

4.5 Poems, texts and writing

- [Edward Grim](#) wrote about [Thomas Becket, Archbishop of Canterbury](#) who was murdered on December 29, 1170 as the person ...promised by God to be the next to receive the **crown of immortality**....*[21]
- The preface to [Percy Bysshe Shelley's](#) poem *The Revolt of Islam* contain: *Should the public judge that my composition is worthless, I shall indeed bow before the tribunal from which Milton received his **crown of immortality**....**[22]
- A [Latter Day Saints](#) scripture, [Doctrine and Covenants](#) 81:6, contain: *And if thou art faithful unto the end thou shalt have a **crown of immortality**, and eternal life in the mansions which I have prepared in the house of my Father..**[23]

4.6 See also

- [Five Crowns](#)

- Circle of stars
- Iconography
- Allegory

4.7 External links

- Symbolism concerning Immortality
- Crown of Thorn / Weapon of Christ

4.8 References

- [1] Lorelei H. Corcoran and Marie Svoboda, *Herakleides: A Portrait Mummy from Roman Egypt* (Getty Publications, 2010), p. 32.
- [2] For a full discussion, see Mary Beard, *The Roman Triumph* (Harvard University Press, 2007), *passim*, limited preview online.
- [3] Mark J. Johnson, "Pagan-Christian Burial Practices of the Fourth Century: Shared Tombs?" *Journal of Early Christian Studies* 5 (1997), p. 45, citing Minucius Felix, *Octavius* 28.3–4.
- [4] <http://www.swcp.com/~{ }vogs/eusebius.html>. The metaphor of the "athlete of Christ" gaining the "Crown of Immortality" is developed further by St John Cassian in *On Gluttony* "Ch 18 & 19"
- [5] "13th of December and related gods and goddesses" .
- [6] "About Lucina" .
- [7] "About Martyrdom containing his words" .
- [8] "The words in Chapter 17, 19 of The Martyrdom of Polycarp" .
- [9] "The martyrdom of Blandina" .
- [10] "About symbolism" .
- [11] http://traumwerk.stanford.edu/philolog/2006/10/titians_bacchus_and_ariadne_15.html Paper by Patrick Hunt, Stanford U.
- [12] "Albrecht Dürer's - Madonna on the Crecent" .
- [13] "Apocalypse artworks beginning with Albrecht Dürer's - Madonna Appears to St John (German)".
- [14] "The Palazzo Barberini fresco" .
- [15] "Palazzo Barberini fresco (simplified)".
- [16] Vitzthum, Walter (October 1961). "A Comment on the Iconography of Pietro da Cortona's Barberini Ceiling." . *Burlington Magazine* **103** (703): 426. ISSN 0007-6287. JSTOR 873383.
- [17] "Swedish article published by Swedish House of Knights naming the Crown." (PDF).
- [18] "Fresco at Drottningholm castle" .
- [19] "Stamp showing a crown of immortality" (JPG).
- [20] <http://www.univ-montp3.fr/~{ }pictura/GenerateurNotice.php?numnotice=A1632&PHPSESSID=94ee9dbdb5e603b4592e6280530673e0> image and Diderot's description
- [21] "His text included" .
- [22] "Percy Bysshe Shelley's poem *The Revolt of Islam*".
- [23] "Doctrine and Covenants 81:6" .



Wreathed worshipper of Apollo, from Cyprus, 475-450 BC



Gold wreath from ancient Macedonia



Candle-crowned Danish girls in a Lucia procession, 2001



Jesus with Crown of Thorns by El Greco, 1580

Chapter 5

Aegis

This article is about the shield used by the god Zeus in Greek Mythology. For other uses, see [Aegis \(disambiguation\)](#).

The **aegis** or **aigis** (**Ancient Greek**: Αἰγίς; English pronunciation: /ˈiːdʒɪs/* [1]), as stated in the *Iliad*, is carried by **Athena** and **Zeus**, but its nature is uncertain. It had been interpreted as an animal skin or a **shield**, sometimes bearing the head of a **Gorgon**. There may be a connection with a deity named **Aex** or **Aix**, a daughter of **Helios** and a nurse of Zeus or alternatively a mistress of Zeus (Pseudo-Hyginus, *Astronomica* 2. 13). The aegis of Athena is referred to in several places in the *Iliad*. It produced a sound as from a myriad roaring dragons (*Iliad*, 4.17) and was borne by Athena in battle "... and among them went bright-eyed Athene, holding the precious aegis which is ageless and immortal: a hundred tassels of pure gold hang fluttering from it, tight-woven each of them, and each the worth of a hundred oxen." * [2]

The modern concept of doing something "under someone's *aegis*" means doing something under the protection of a powerful, knowledgeable, or benevolent source. The word *aegis* is identified with protection by a strong force with its roots in **Greek mythology** and adopted by the Romans; there are parallels in **Norse mythology** and in **Egyptian mythology** as well, where the Greek word *aegis* is applied by extension.

5.1 In Greek mythology

Virgil imagines the **Cyclopes** in Hephaestus' forge, who "busily burnished the aegis Athena wears in her angry moods—a fearsome thing with a surface of gold like scaly snake-skin, and he linked serpents and the **Gorgon** herself upon the goddess's breast—a severed head rolling its eyes", * [3] furnished with golden tassels and bearing the **Gorgoneion** (**Medusa's** head) in the central boss. Some of the **Attic** vase-painters retained an archaic tradition that the tassels had originally been **serpents** in their representations of the aegis. When the Olympian deities overtook the older deities of Greece and she was born of **Metis** (inside **Zeus** who had swallowed the goddess) and "re-born" through the head of Zeus fully clothed, Athena already wore her typical garments.

When the Olympian shakes the aegis, **Mount Ida** is wrapped in clouds, the thunder rolls and men are struck down with fear. "Aegis-bearing Zeus", as he is in the *Iliad*, sometimes *lends* the fearsome aegis to **Athena**. In the *Iliad* when Zeus sends **Apollo** to revive the wounded **Hector of Troy**, Apollo, holding the aegis, charges the Achaeans, pushing them back to their ships drawn up on the shore. According to **Edith Hamilton's** *Mythology: Timeless Tales of Gods and Heroes*, * [4] the Aegis is the **breastplate** of **Zeus**, and was "awful to behold". However, Zeus is normally portrayed in classical sculpture holding a thunderbolt or lightning, bearing neither a shield nor a breastplate.

5.2 The aegis in classical poetry and art

Greeks of the Classical age interpreted the Homeric aegis usually as a cover of some kind born by Athena. It was supposed by Euripides (*Ion*, 995) that the aegis born by Athena was the skin of the slain Gorgon, * [5] yet the usual understanding * [6] is that the **Gorgoneion** was *added* to the aegis, a votive gift from a grateful **Perseus**.

In a similar interpretation, Aex, a daughter of **Helios**, represented as a great fire-breathing **chthonic** serpent similar to the **Chimera**, was slain and flayed by **Athena**, who afterwards wore its skin, the aegis, as a **cuirass** (**Diodorus Siculus** iii. 70), or as a **chlamys**. The Douris cup shows that the aegis was represented exactly as the skin of the great serpent, with its scales clearly delineated.

John Tzetzes says* [7] that aegis was the skin of the monstrous giant **Pallas** whom Athena overcame and whose name she attached to her own (name).

In a late rendering by **Hyginus** (*Poetical Astronomy* ii. 13), Zeus is said to have used the skin of a pet **goat** owned by his nurse **Amalthea** (*aigis* “goat-skin”) which suckled him in **Crete**, as a shield when he went forth to do battle against the **Titans**.

The aegis appears in works of art sometimes as an animal's skin thrown over Athena's shoulders and arms, occasionally with a border of snakes, usually also bearing the Gorgon head, the *gorgoneion*. In some pottery it appears as a tasselled cover over Athena's dress. It is sometimes represented on the statues of **Roman** emperors, heroes, and warriors, and on cameos and vases. A vestige of that appears in a portrait of **Alexander the Great** in a fresco from Pompeii dated to the first century BC, which shows the image of the head of a woman on his armor that resembles the **Gorgon**.

5.3 Origins

Herodotus (*Histories* iv.189) thought he had identified the source of the aegis in **Libya**, which was always a distant territory of ancient magic for the Greeks:

Athene's garments and aegis were borrowed by the Greeks from the Libyan women, who are dressed in exactly the same way, except that their leather garments are fringed with thongs, not serpents.

Robert Graves in *The Greek Myths* (1955; 1960) asserts that the aegis in its Libyan sense had been a shamanic pouch containing various ritual objects, bearing the device of a monstrous serpent-haired visage with tusk-like teeth and a protruding tongue which was meant to frighten away the uninitiated. In this context, Graves identifies the aegis as clearly belonging first to Athena.

One current interpretation is that the **Hittite** sacral hieratic hunting bag (*kursas*), a rough and shaggy goatskin that has been firmly established in literary texts and iconography by H.G. Güterbock,* [9] was a source of the aegis.* [10]

5.3.1 Etymology

The **Greek** Αἰγίς, has many meanings including:* [11]

1. “violent windstorm”, from the verb αἰσσω* [12] (stem αἰγ-) = “I rush or move violently”. Akin to καταγίς, “thunderstorm”.
2. The shield of a deity as described above.
3. “goatskin coat”, from treating the word as meaning “something grammatically feminine pertaining to **goat**” (Greek αἶξ (stem αἰγ-) = “goat”, + suffix -ίς (stem -ιδ-)).

The original meaning may have been #1, and Ζεὺς Αἰγίοχος = “Zeus who holds the aegis” may have originally meant “Sky/Heaven, who holds the thunderstorm”. The transition to the meaning “shield” or “goat-skin” may have come by **folk-etymology** among a people familiar with draping an animal skin over the left arm as a shield.

5.4 In Egyptian and Nubian tradition

The aegis also appears in Ancient **Egyptian mythology**. The goddess **Bast** sometimes was depicted holding a ceremonial **sistrum** in one hand and an aegis in the other – the aegis usually resembling a collar or **gorget** embellished with a lioness

head. Plato drew a parallel between Athene and the ancient Libyan and Egyptian goddess Neith, a war deity who also was depicted carrying a shield.* [13]

Ancient Nubia shared many aspects of its mythology with ancient Egypt and there is debate about the original source of some religious concepts that the two cultures share and, whether the assimilation was from Nubia to Egypt, the reverse, or through continuing exchanges. At one time the Kush of Nubia ruled ancient Egypt.

An image of Isis wearing an aegis was discovered in present-day Sudan, the territory of Nubia when the artifact was made in the 4th century BC. It is likely to be an artifact of the flourishing culture of Meroë, successors to the culture of Kush, as indicated by the use of Egyptian hieroglyphs and cartouches.

5.5 In Norse mythology

In Norse mythology, the dragon Fafnir (best known in the form of a dragon slain by Sigurðr) bears on his forehead the Ægis-helm (ON ægishjálmr), or Ægir's helmet, or more specifically the “Helm of Terror”. However, some versions would say that Alberich was the one holding a helm, named as the *Tarnkappe*, which has the power to make the user invisible. It may be an actual helmet or a magical sign with a rather poetic name. Ægir is an Old Norse word meaning “terror” and the name of a destructive giant associated with the sea; *ægis* is the genitive (possessive) form of *ægir* and has no direct relation to Greek *aigis*.

5.6 References

- [1] “Definition of aegis in Oxford dictionary”. Oxford University Press. Retrieved 23 June 2014.
- [2] *Iliad* 2.446–9, (Martin Hammond's translation).
- [3] *Aeneid* 8.435–8, (Day-Lewie's translation).
- [4] Part I, section I (Warner Books' United States Paperback Edition)
- [5] Noted by Graves 1960, 9.a; Karl Kerényi, *The Gods of the Greeks* 1951, p 50.
- [6] As in Kerényi 1951:50
- [7] John Tzetzes, *On Lycophron*, 355.
- [8] Williams, Dyfri. *Masterpieces of Classical Art*, p. 296, 2009, British Museum Press, ISBN 9780714122540
- [9] Güterbock, *Perspectives on Hittite Civilization: Selected Writings* (Chicago 1997).
- [10] Calvert Watkins “A Distant Anatolian Echo in Pindar: The Origin of the Aegis Again”, *Harvard Studies in Classical Philology* 100 (2000), pp. 1-14. on JSTOR
- [11] αἰγίς. Liddell, Henry George; Scott, Robert; *A Greek–English Lexicon* at the Perseus Project.
- [12] “to quickly move, to shoot, dart, to put in motion”: αἰσσω. Liddell, Henry George; Scott, Robert; *An Intermediate Greek-English Lexicon* at the Perseus Project.
- [13] Plato: *Timaeus* 5

5.7 External links

- Chisholm, Hugh, ed. (1911). "Aegis". *Encyclopædia Britannica* (11th ed.). Cambridge University Press.
- Theoi Project: “Aegis”
- *Die Aegis: Zu Typologie und Ikonographie eines Mythischen Gegenstandes*: a Doctoral dissertation on the Ægis (Westfälischen Wilhelms-Universität, Münster 1991) by Sigrid Vierck.





Athena's aegis, bearing the Gorgon, here resembles closely the skin of the great serpent who guards the golden fleece (regurgitating Jason); cup by Douris, Classical Greece, early fifth century BC—Vatican Museum



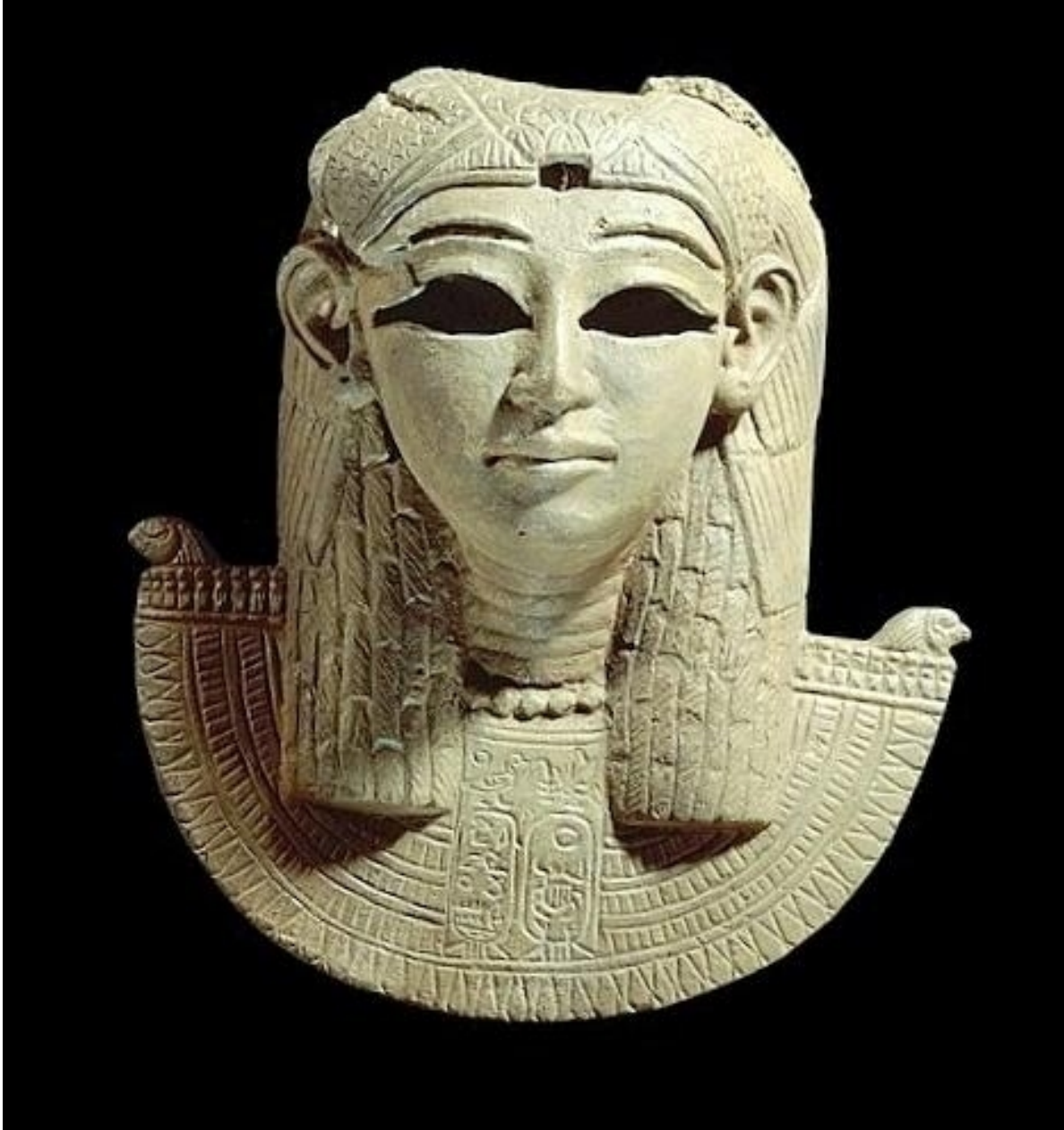
First century BC mosaic of Alexander the Great wearing the aegis on a mosaic from Pompeii (Naples National Archaeological Museum)



Augustus is shown with an aegis thrown over his shoulder as a divine attribute in the Blacas Cameo; the hole for the head appears at the point of his shoulder. [8]*



Aegis of Neith from the Twenty-sixth dynasty of Egypt (c. 685–525 BC) (Museum of Fine Arts of Lyon)



Aegis on an image of Isis from 4th-century BC Nubia (British Museum)

Chapter 6

Ancile

In ancient Rome, the *ancilia* (Latin, singular *ancile*) were twelve sacred shields kept in the Temple of Mars. According to legend, one divine shield fell from heaven during the reign of Numa Pompilius, the second king of Rome. He ordered eleven copies made to confuse would-be thieves, since the original shield was regarded as one of the *pignora imperii*, sacred guarantors that perpetuated Rome as a sovereign entity.

The *ancilia* were in the keeping of the Salii, a body of twelve priests instituted for that purpose by Numa.*[1] The Salii wielded them ritually in a procession on throughout March.

6.1 Etymology

Ancient sources give varying etymologies for the word *ancile*. Some derive it from the Greek *ankylos* (ἄγκυλος), “crooked” . Plutarch thinks the word may be derived from the Greek *ankōn* (ἄγκών), “elbow” , the weapon being carried on the elbow. Varro derives it *ab ancisu*, as being cut or arched on the two sides, like the bucklers of the Thracians called *peltae*.

6.2 Myth

When the original *ancile* fell, a voice was heard which declared that Rome should be mistress of the world while the shield was preserved. The Ancile was, as it were, the *palladium* of Rome. Numa, by the advice, as it is said, of the nymph Egeria, ordered eleven others, perfectly like the first, to be made. This was so that if anyone should attempt to steal it, as Ulysses did the Palladium, they might not be able to distinguish the true Ancile from the false ones.

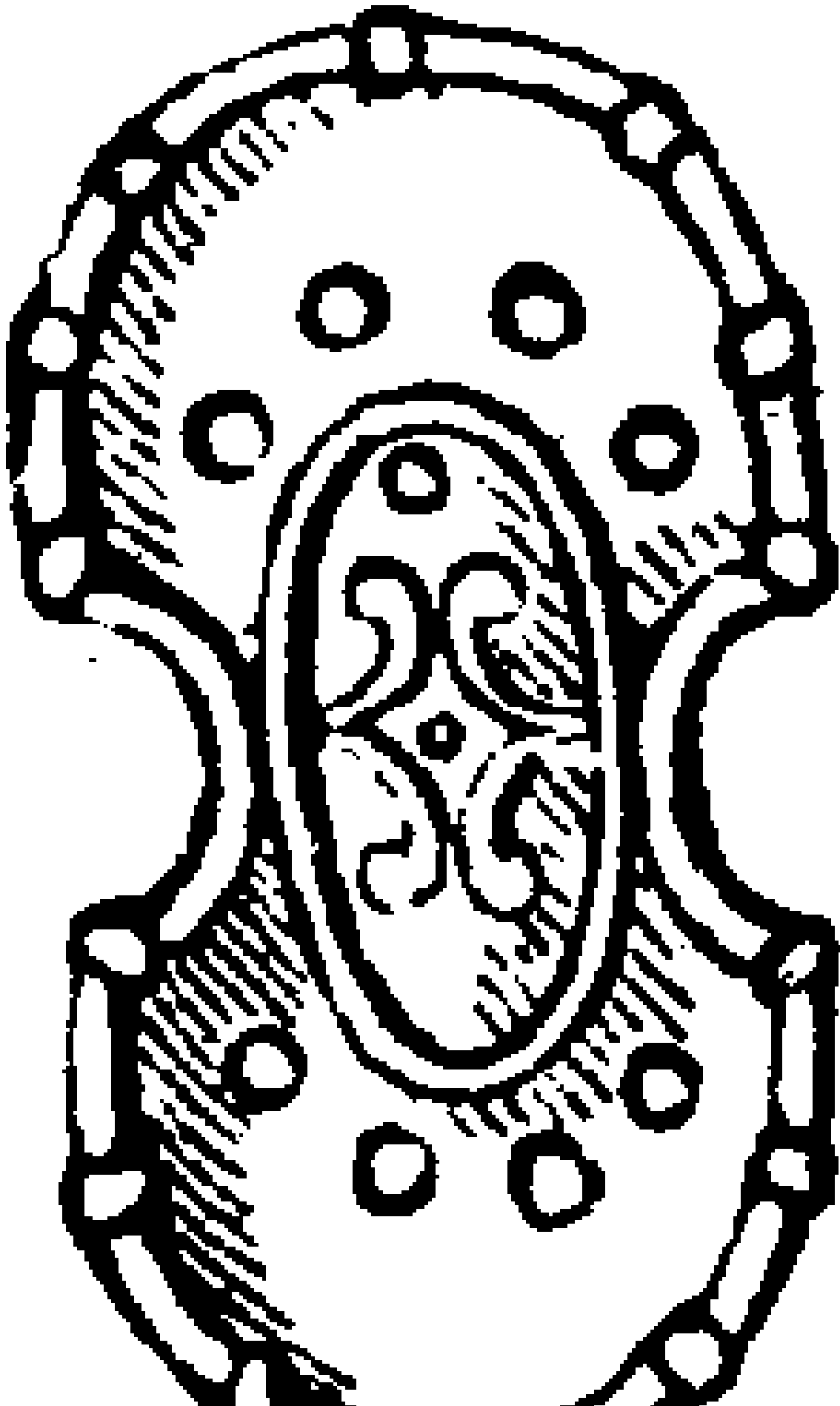
6.3 References

[1] Livy, *Ab urbe condita*, 1:20

6.4 See also

- Mars (god)
- palladium

This article incorporates text from a publication now in the public domain: Chambers, Ephraim, ed. (1728). “*article name needed*”. *Cyclopædia, or an Universal Dictionary of Arts and Sciences* (first ed.). James and John Knapton, *et al.*



Chapter 7

Shield of Achilles

For other uses, see [Shield of Achilles \(disambiguation\)](#).

The **Shield of Achilles** is the shield that [Achilles](#) uses in his fight with [Hector](#), famously described in a passage in Book 18, lines 478–608 of [Homer's *Iliad*](#).

In the poem, Achilles has lost his armour after lending it to his companion [Patroclus](#). Patroclus has been killed in battle by Hector and his weapons taken as spoils. Achilles' mother [Thetis](#) asks the god [Hephaestus](#) to provide replacement armour for her son.

The passage describing the shield is an early example of [ekphrasis](#) (a literary description of a work of visual art) and influenced many later poems, including the *Shield of Heracles* once attributed to [Hesiod](#).^[1] [Virgil](#)'s description of the shield of [Aeneas](#) in Book Eight of the *Aeneid* is clearly modelled on Homer. The poem *The Shield of Achilles* (1952) by [W. H. Auden](#) reimagines Homer's description in 20th century terms.

7.1 Description

Homer gives a detailed description of the imagery which decorates the new shield. Starting from the shield's centre and moving outward, circle layer by circle layer, the shield is laid out as follows:

1. The Earth, sky and sea, the sun, the moon and the [constellations](#) (484–89)
2. “Two beautiful cities full of people”: in one a wedding and a law case are taking place (490–508); the other city is besieged by one feuding army and the shield shows an ambush and a battle (509–40).
3. A field being ploughed for the third time (541–49).
4. A king's estate where the harvest is being reaped (550–60).
5. A vineyard with grape pickers (561–72).
6. A “herd of straight-horned cattle”; the lead bull has been attacked by a pair of savage lions which the herdsmen and their dogs are trying to beat off (573–86).
7. A picture of a sheep farm (587–89).
8. A dancing-floor where young men and women are dancing (590–606).
9. The great stream of [Ocean](#) (607–609).^[2]



The shield's design as interpreted by Angelo Monticelli, from Le Costume Ancien ou Moderne, ca. 1820.

7.2 Interpretation

The Shield of Achilles can be read in a variety of different ways. One interpretation is that the shield is simply a physical encapsulation of the entire world. The shield's layers are a series of contrasts – i.e. war and peace, work and festival, although the presence of a murder in the city at peace suggests that man is never fully free of conflict. Wolfgang Schadewaldt, a German writer, argues that these intersecting antitheses show the basic forms of a civilized, essentially orderly life.*[3] This contrast is also seen as a way of making “us...see [war] in relation to peace.”*[4] The shield's description falls between the fight over Patroclus' body and Achilles' reentry into battle, the latter being the impetus to one of the poem's bloodiest parts. Consequently, the shield could be read as a “calm before an impending doom,” used to emphasize the brutality of violence during the Trojan War. It could also be read as a reminder to the reader of what will be lost once Troy ultimately falls.*[5]



The Shield of Achilles, from an 1832 illustration.

7.3 References

- [1] *The Oxford Companion to Classical Literature* (1989 ed.) p.519
- [2] Homer, *The Iliad* trans. E.V. Rieu (Penguin Classics, 1950) pp.349–53
- [3] Wolfgang Schadewaldt, “Der Schild des Achilleus,” *Von Homers Welt und Werk* (Stuttgart 1959).
- [4] Oliver Taplin, “The Shield of Achilles within the *Iliad*,” *G&R* 27 (1980) 15.
- [5] Stephen Scully, “Reading the Shield of Achilles: Terror, Anger, Delight,” *Harvard Studies in Classical Philology*, Vol. 101. (2003), pp. 29–47.

7.4 External links

Iliad 18.490–508

Chapter 8

Svalinn

In Norse mythology, **Svalinn** is a legendary shield which stands before the sun.

The name **Svalinn** means “cold” or “chill” and is derived from the verb *svala* means “cool” ; *svala sér* means “to slake one's thirst” and *svala-drykk* is a “icing draught” .

It is attested in original *Grímnismál*:

8.1 Translations

8.2 See also

- List of mythological objects

Chapter 9

Carnwennan

Carnwennan, or **Carnwenhau** (“white hilt”), was the dagger of **King Arthur** in the Welsh **Arthurian legends**. It is sometimes attributed with the magical power to shroud its user in shadow.

In *Culhwch and Olwen* Arthur names it as one of the few things in the world which he will not give to Culhwch. Later, he uses it to slay the witch Orddu daughter of Orwen by slicing her in half. *^[1]

In the **Welsh Triads**, Carnwennan is listed alongside **Rhongomiant**, Arthur's spear, and **Caledfwlch**, Arthur's sword, as sacred weapons given to him by God: “the sacred weapons that God had given him: Rhongomiant his spear, Caledfwlch a sword, and Carnwennan his dagger” (Bromwich's translation).*^[2]

Carnwennan is exclusive to the Welsh traditions of Arthur. Geoffrey of Monmouth's *Historia Regum Britanniae* excludes it, though it mentions the sword **Caliburn** and lance **Ron**. In Malory's *Le Morte d'Arthur*, Arthur has a dagger which he uses to kill a giant, but it is not named.

9.1 References

- [1] Culhwch and Olwen (Lady Charlotte Guest's translation)
- [2] “The Twenty-Four Knights of Arthur's Court” , The Welsh Triads

Chapter 10

Pashupatastra

The **Pashupatastra** (IAST: Pāśupatāstra, sanskrit: पाशुपतास्त्र), in Hindu History, is an irresistible and most destructive personal weapon of Shiva and Kali, discharged by the mind, the eyes, words, or a bow. Never to be used against lesser enemies or by lesser warriors, the Pashupatastra is capable of destroying creation and vanquishing all beings. Pashupatastra is the weapon of Pashupatinath, the most important of all Shiva temples, located in Kathmandu, Nepal.

In the Mahabharata Arjuna obtained this weapon from Lord Shiva but did not use it because this weapon would destroy the entire world, if used against a mortal enemy. Arjun didn't use this astra to slay Jayadaratha. It is said that the mantra to obtain and discharge the astra is sealed by Shiva to prevent its misuse in the Kali Yuga. It is said that no one in the three worlds can resist lord Shiva when he shows his prowess. Apart from Arjun, no other warrior possessed this weapon.

A Narrative from KMG translation of Mahabharat regarding the power of Pashupatastra:

O thou of mighty arms, that weapon (Pashupatastra) is superior to the Brahma, the Narayana, the Aindra, the Agneya, and the Varuna weapons. Verily, it is capable of neutralising every other weapon in the universe. It was with that weapon that the illustrious Mahadeva had in days of yore, burnt and consumed in a moment the triple city of the Asuras. With the greatest ease, O Govinda, Mahadeva, using that single arrow, achieved that feat. That weapon, shot by Mahadeva's arms, can, without doubt consume in half the time taken up by a twinkling of the eyes the entire universe with all its mobile and immobile creatures. In the universe there is no being including even Brahma and Vishnu and the deities, that are incapable of being slain by that weapon.

Using this weapon, the heroic Arjun could have ended the kurukshetra war in moments.

10.1 See also

- Brahmasra
- Pashupata Shaivism
- Kirātārjunīya

10.2 References

10.3 Resources

- *Dictionary of Hindu Lore and Legend* (ISBN 0-500-51088-1) by Anna Dallapiccola

Chapter 11

Varunastra

The **Varunastra** (Sanskrit वरुणास्त्र) is the water weapon (a storm) according to the Indian scriptures, incepted by **Varuna**. In stories it is said to assume any weapon's shape, just like water. As per the Indian legends or Puranas this weapon is said to have been obtained by great warrior characters such as Arjuna, Satyaki, Dhrishtadhuymna, Dronacharya, and many other illustrious warrior characters. The scriptures says this weapon was obtained by meditating on **Varuna** or **Shiva**, and was to be used with great care and skill. The usage of weapon was not possible for any inexperienced warrior, as a slight mistake committed, and the user himself could be destroyed. Indian scriptures and epics give large insights about weapons used by proper use of mantras. Weapons were used by chanting of mantras in the manner prescribed.

Chapter 12

Astra (weapon)

In **Hinduism**, an **astra** (Sanskrit: अस्त्र) was a **supernatural** weapon, presided over by a specific deity. Later, it came to denote any hand-carried weapon.

12.1 Astradhari

The bearer of the weapon is called *astradhari* (Sanskrit: अस्त्रधारी).*[1]

12.2 Summoning of Astra

To summon or use an *astra* required knowledge of a specific incantation/invocation, when armed. The **deity** invoked would then endow the weapon, making it impossible to counter through regular means.

Specific conditions existed involving the usage of *astras*, the violation of which could be fatal. Because of the power involved, the knowledge involving an *astra* was passed in the **Guru-shishya** tradition from a **Guru** (teacher) to a *Shishya* (pupil) by word of mouth alone, and only following the establishment of the student's character.

Certain *astras* had to be handed down from the **deity** involved directly, knowledge of the incantation being insufficient.

12.3 Astras in Hindu Epics

Astras come into importance mainly in the **Ramayana** and **Mahabharata**, where they are used in the great battles described in each epic. They are depicted as used by archers such as **Rama**, **Lakshman**, **Arjuna**, **Meghnad**, **Karna** etc.

The astras were generally invoked into arrows, although they could potentially be used with anything—**Ashwatthaman** invoked an astra using a blade of grass as his weapon.

Indrajit the son of **Ravana**, is believed to be the only human who ever possessed the three ultimate weapons of trinity. At a very young age, **Indrajit** (**Meghnada**) became the possessor of several supreme celestial weapons, including **Brahmastra**, **Pashupatastra** and **Vaishnavastra**, under the guidance of **Shukra**, the **Guru** of the **Daityas** (demons).

12.4 References

1. "The Ramayana" 2. "The Mahabharata" 3. "Bhagavata Purana"

[1] Astradhari definition



Arjun use Agneyastra against Angaraparna

[2] Brahmarshi Ramana

[3] <http://www.harekrsna.de/artikel/sudarsana-chakra.htm>



Arjuna gifted Arrow of Fire to Gandarva

Chapter 13

Asi (Mahabharata)

The common term for "sword" in Classical Sanskrit is *khadga* (whence modern Hindi *khanda*), in Rigvedic Sanskrit still as a term for a kind of sacrificial dagger or knife.

This word appears as a proper name, *Asi*, of the personification of the first sword created by *Brahma*. A legend concerning the **sword** appears in the Shantiparva section of *Mahabharata* (MBH 12.167.1-87 Vulgo; MBH 12.161.1-87 (Critical)).
.* [1]

13.1 Frame narrative

Out of curiosity, Nakula, the fourth son of *Pandu* and the master of **swordsmanship**, had questioned the *Kuru* Grandsire *Bhishma*, on his arrowy death bed, as to which was the best **weapon** in all kinds of fighting. In his own personal views, Nakula thought the sword to be the most superior, since even on having lost one's bow, horse and the chariot, a skilful **swordsman** could still defend himself against the **mace** and **spear** wielders. Nakula further queried the Grandsire about the origin and purpose of the *Khadga* as well as about its first **acharya** ("teacher, preceptor").

Gladdened by these intelligent queries by Nakula, *Bhishma* related to him the complete *Itihaasa* (Sanskrit term for 'History') of the *Khadga* or "**divine sword**" starting from its creation down to the present (i.e., time of *Bharata* war).

13.2 Creation of *asi*

The Gods, or rather *Devas*, approached *Brahma*, the creator of the **universe**, and protested against the unjust rule and evil doings of the demons (*Danavas*, namely *Asuras*, who belonged to an evil human race with giant build). Hearing the protest from the Gods, *Brahma* collected sacrificial objects and proceeded to perform a grand **sacrifice** with the foremost of the *Rishis* and *Devas* at the side of *Himalaya*.

During the course of the sacrifice, a dreadful creature sprang from the midst of the sacrificial fires scattering flames all around. It was as though a **moon** had arisen in the midst of the stars. He was colored like a deep-blue **lotus**. His teeth were sharp and terrible, stomach lean and skinny and stature very tall and slim. He was of exceeding energy and power. Simultaneously, the earth started shaking, there were turmoils in the **oceans**, the forceful winds started howling all around, the trees started falling and being torn apart, and the **meteors** started blazing through the skies!

Brahma declared:

The 'being' I have conceived is Asi. It shall effect the destruction of the enemies of the gods and restore the Dharma (righteousness).

Upon this, the creature assumed the form of a blazing, sharp-edged sword, glowing like the flames at the end of the *Kalpa* (aeon).

13.3 Succession of wielders of *asi*

Brahma gave that sword to **Rudra** with the bull-banner and asked him to put down the sinners and evil-doers and restore the **Dharma**.

Rudra, assuming his terrible form, took up the sword and started the war against the **Danavas**, thus tearing, piercing, lopping off, chopping off and smashing and mutilating these enemies of the **Devas** and the **Praja**.

The earth became miry with flesh and blood of **Daityas** (or giants) and looked like a fair-complexioned maid intoxicated with alcohol and attired in crimson robes in a full abandon.

Having extirpated the entire community of **Daityas** and after restoring **Dharma**, Rudra cast off his awful form and assumed the usual benign shape **Shiva**.

Rudra gave the sword, dyed with the blood of the **Daityas**, to **Vishnu**. He gave it to the **Indra**. **Deva** Indra, then gave it to other **Devas**.

The **Devas** then presented the mighty sword to **Manu**, advising him to wield it with utmost care, only resorting to it for punishing the transgressors of the **Dharma**. Mutilations and death punishments shall never be inflicted for small transgressions.

Manu used this *Daevi Khadga* or *Divine Sword* wisely and then passed it to his son **Kshupa**. From **Kshupa** it passed to Manu's other son **Ikshvaku**. From him it went to **Pururavas**, born of **Ila**. From him it went to **Ayu**. From him it passed to **Nahusha**. From him it passed to **Yayati**. From him it passed to **Puru**. From him it was wrested by **Amurtarayas** of the clan of the **Amavasyus**. From him it went to **Bhumishaya**. From him it went to **Bharata Daushyanti**. From him it went to **Ailavila**, the upholder of **Dharma**. From him it went to **Kuvalashva**, the **Aikshvakava** of **Kosala**.

From king **Kuvalashva**, the sword was wrested by **Kamboja** i.e. the king of **Kambojas**.

From **Kamboja**, the **Khadga** passed on to **Muchukunda** (of **Ikshvaku** dynasty). From **Muchukunda** it went to **Maruta**.

From **Maruta** it went to **Raivata**. From him to **Yuvanashva**. From him it went to **Raghu**, the great conqueror. From him it went to **Harinashva**. From him it went to **Shunaka**. From him it went to **Ushinara**. From him it went to the **Bhojas** and **Yadavas**. From the **Yadus** it went to **Shivi**. From him it went to the **Partardanas** of **Kashi**. Then it was taken by **Vishvamitras** of the **Ashtaka** lineage. Then it was taken by the **Panchala** **Prishadashva**. From him it went to the **Brahmins** of the **Bharadvaja** lineage. The last of that lineage was **Drona**. He gave to **Kripacharya**. He in turn gave it to the **Pandavas**.

Krittika is the **Nakshatra** of the sword, **Rohini** the **gotra**, **Agni** the **deity**, and **Rudra** the **Maharshi**. It is truly the upholder of **Dharma**.

It is the foremost of the striking weapons of the son of **Madravati**.

13.4 References

- [1] Political and Moral Concepts in the Śāntiparvan of the Mahābhārata, 1990, p 166, Y. S. Walimbe.

13.5 External links

- Mahabharata Sword
- The Mahabharata: Book 11: The Book of Peace, Part 1, edited by James L Fitzgerald
- Durga Puja, pp lviii-lix, Pratāpacandra Ghosha

Chapter 14

Crocea Mors

Crocea Mors (Latin for “Yellow Death”) was the name given to Julius Caesar's sword, according to the legends presented by Geoffrey of Monmouth. In Middle Welsh versions, it is called *Angau Coch* (“Red Death”) or *Agheu Glas* (“Grey Death”).

The British prince Nennius acquired it when, during single combat with Caesar, it got stuck in his shield. It killed everyone Nennius struck with it. Nennius died fifteen days after the battle of a head wound inflicted by Caesar, and the sword was buried with him.

14.1 References

- Geoffrey of Monmouth, *Historia Regum Britanniae* 4.3-4

Chapter 15

Gan Jiang and Mo Ye

“Gan Jiang” redirects here. For the river, see [Gan River \(disambiguation\)](#).

Gan Jiang (Chinese: 干將; pinyin: *Gān Jiàng*) and **Mo Ye** (Chinese: 莫邪; pinyin: *Mò Yé*) were a swordsmith couple who lived during the [Spring and Autumn Period](#) of Chinese history. A pair of swords were forged by and named after them.

15.1 History

According to the historical text *Wuyue Chunqiu*, King Helü of Wu ordered Gan Jiang and Mo Ye to forge a pair of swords for him in three months.*[1] However, the blast furnace failed to melt the metal. Mo Ye suggested that there was insufficient human *qi* in the furnace so the couple cut their hair and nails and cast them into the furnace, while 300 children helped to blow air into the bellows.<ref="Wuyue Chunqiu" /> In another account, Mo Ye sacrificed herself to increase human *qi* by throwing herself into the furnace. The desired result was achieved after three years and the two swords were named after the couple. Gan Jiang kept the male sword, Ganjiang, for himself and presented the female sword, Moye, of the pair to the king. The king was already very unpleasant since he ordered the sword made in three months time but Ganjiang did not come back in three years, when he discovered Gan Jiang had kept the male sword, he was angered and had Gan Jiang killed.

Before his death, Gan Jiang had already predicted the king's reaction, so he left behind a message for Mo Ye and their unborn son telling them where he had hidden the Ganjiang Sword. Several months later, Mo Ye gave birth to Gan Jiang's son, Chi (赤), and years later she told him his father's story. Chi was eager to avenge his father and he sought the Ganjiang Sword. At the same time, the king dreamed of a youth who desired to kill him and, in fear, he placed a bounty on the youth's head. Chi was indignant and, filled with anguish, he started crying on his way to enact his vengeance. An assassin found Chi, who told the assassin his story before committing suicide. The assassin was moved and decided to help Chi fulfill his quest.

The assassin severed Chi's head and brought it, along with the Ganjiang sword to the overjoyed king. The king was however uncomfortable with Chi's head staring at him, and the assassin asked the king to have Chi's head boiled, but Chi's head was still staring at the king even after 40 days without sign of decomposing, thus the assassin told the king that he needed to take a closer look and stare back in order for the head to decompose under the power of the king. The king bent over the cauldron and the assassin seized the opportunity to decapitate him, his head falling into the cauldron alongside Chi's. The assassin then cut off his own head, which also fell into the boiling water. The flesh on the heads was boiled away such that none of the guards could recognize which head belonged to whom. The guards and vassals decided since all three should be honoured as kings(With Chi and the assassin being so brave and loyal) The three heads were eventually buried together at Yichun County, Runan, Henan, and the grave is called “Tomb of Three Kings” .*[2]

15.2 Historical records and legacy

Historical texts *Xunzi* and *Mozi* from the Warring States period mention the existence of the Ganjiang and Moye Swords.

The official biography of Zhang Hua in the historical text *Book of Jin* records that the two swords reappeared during the early Jin Dynasty. The swords were later buried at Yanping Ford (present-day Yanping District, Nanping, Fujian). A monument for the swords stands is still present in Yanping District.

Mount Mogan in Deqing County, Zhejiang, is named in memory of Gan Jiang and Mo Ye.

15.3 References

- [1] Zhao, Ye (c. 50). *Wuyue Chunqiu* (*Wu and Yue in the Spring and Autumn Period*).
- [2] Gan, Bao. *In Search of the Supernatural: The Written Record*, translated into English by Kenneth J. DeWoskin and James Irving Crump. Stanford University Press, 1996. ISBN 0-8047-2506-3.

Chapter 16

Harpe

For other uses, see [Harpe \(disambiguation\)](#).

The ***Harpē*** (ἄρπη) was a type of [Sword](#) or [Sickle](#); a sword with a sickle protrusion along one edge near the tip of the blade. The Harpe is mentioned in [Greek](#) and [Roman](#) sources, and almost always is [mythological](#) contexts.

The Harpe sword is most notably identified as the weapon used by [Cronus](#) to castrate his father, [Uranus](#). Alternately, said weapon is identified as a more traditional [Sickle](#) or [Scythe](#). The Harpe, Scythe or Sickle was either a [Flint](#) or [Adamantine](#) ([Diamond](#)) blade, and was provided to a then-unborn Cronus by his mother, [Gaia](#):

While Uranus kept siring children with Gaia, he would not let her give birth to them, for fear of being overthrown by his own children. This state of affairs left Gaia in increasingly excruciating pain, as she fell pregnant with even more and more children, all of who she was prevented from birthing. Gaia asked each of her unborn children to rise up against Uranus and free her, but was refused by all but the youngest, Cronus. So, Gaia provides him with a blade, (a Harpe, Sickle or Scythe); and when Uranus next came to lay with Gaia, Cronus lept up into action and castrated his father, overthrowing him and driving him away forever. Thus the blade, (either a Harpe, Sickle or Scythe), became a symbol of Cronus' power.

[Perseus](#), (a [demigod](#) [grandson](#) of Cronus'), is also regularly depicted in statues and sculpture, armed with a Harpe sword in his quest to slay [Medusa](#) and recover her head. Perseus was provided with such a sword by his father, [Zeus](#) (Cronus' youngest son and later overthrewer).

In [Greek](#) and [Roman](#) art it is variously depicted, but it seems that originally it was a [Khopesh](#)-like sickle-sword.

Later depictions often show it as a combination of a sword and sickle, and this odd interpretation is explicitly described in the 2nd century *[Leucippe and Clitophon](#)*^{*} [\[1\]](#)

16.1 See also

- [Gladius](#)
- [Xiphos](#)
- [Kopis](#)
- [Makhaira](#)
- [Khopesh](#)
- [Iron Age sword](#)



"Perseus with the Head of Medusa" depicts Perseus armed with a Harpe Sword when he beheaded Medusa.

- Scythe
- Sickle

16.2 Notes

- [1] Achilles Tatius, *Leucippe and Clitophon* 3.7.8—9: "ὥπλιστα δὲ καὶ τὴν δεξιὰν διφυεῖ σιδήρῳ εἰς δρέπανον καὶ ξίφος ἐσχισμένῳ. ἄρχεται μὲν γὰρ ἡ κόπη κάτωθεν ἀμφοῖν ἐκ μιᾶς, καὶ ἔστιν ἐφ' ἡμῖσι τοῦ σιδήρου ξίφος, ἐντεῦθεν δὲ ἀπορραγὲν τὸ μὲν ὀξύνεται, τὸ δὲ ἐπικάμπτεται. καὶ τὸ μὲν ἀπωξιμμένον μένει ξίφος, ὡς ἦρξατο, τὸ δὲ καμπτόμενον δρέπανον γίνεται, ἵνα μιᾷ πληγῇ τὸ μὲν ἐρείδῃ τὴν σφαγὴν, τὸ δὲ κρατῇ τὴν τομὴν.

Chapter 17

Thuận Thiên (sword)

Thuận Thiên (順天, Heaven's Will) was the mythical sword of the Vietnamese King Lê Lợi, who liberated Vietnam from Ming occupation after ten years of fighting from 1418 until 1428. ^[1] Lê Lợi then proclaimed himself king of the newly established Lê Dynasty. According to legend, the sword possessed magical power, which supposedly made Lê Lợi grow very tall. When he used the sword it gave him the strength of a thousand men, and the legend is often used to justify Lê Lợi's rule over Vietnam. The sword has been associated with Lê Lợi since the early phase of the Lê Dynasty.

17.1 Name

The Thuận Thiên sword was used to affirm the legitimacy of Lê Lợi as the Vietnamese leader in the revolution against the Ming occupation and associated with Lê Lợi the rightful sovereignty of Vietnam. In Vietnam, the legitimacy of the monarch is known as the **mandate of heaven**.

17.2 Legend

See also: Lê Lợi

Lê Lợi revolted in 1418 against the Ming Dynasty, who had invaded and occupied Vietnam in 1407. Initially the military campaign against the Chinese was only moderately successful. While Lê Lợi was able to operate in his home province of Thanh Hóa, for the first 2–3 years, he was unable to muster the military forces required to defeat the Ming army in battle. As a result, he waged a guerrilla campaign against the large and well organized Chinese army. According to legend, to help Lê Lợi, a local God, the Dragon King (Vietnamese: Long Vương) decided to lend his sword to Lê Lợi. But there was a catch; the sword did not come straight to him in one piece. It was split into two parts: a blade and a sword hilt.

First, in Thanh Hóa province, there was a fisherman named Lê Thận, who was not related to Lê Lợi in any way. One night, his fishing net caught something heavy. Thinking of how much money he would get for this big fish, he became very excited. However, his excitement soon turned into disappointment when he saw that his catch was a long, thin piece of metal which had somehow become entangled to the net. He threw it back into the water, and recast the net at a different location. When he pulled the net in, the metal piece had found its way back into the net. He picked it up and threw it far away with all its strength. The third time the fishing net came up, the same thing happened, the metal piece was once again caught in the net. Bewildered, he brought his lamp closer and carefully examined the strange object. Only then did he notice that it was the missing blade of a sword. He took the blade home and not knowing what to do with it, put it in the corner of his house.

Some years later, Lê Thận joined the rebel army of Lê Lợi, where he quickly rose in ranks. Once, the general visited Lê Thận's home. Lê Thận's house lacked lighting, so everything was dark. But as though it was sensing the presence of Lê Lợi, the blade at the corner of the house suddenly emitted a bright glow. Lê Lợi held up the blade and saw two words manifesting before his very eye: *Thuận Thiên* (Will of Heaven). With Lê Thận's endorsement, Lê Lợi took the



A depiction of Lê Lợi.

blade with him. One day, while on the run from the enemy, Lê Lợi saw a strange light emanating from the branches of a banyan tree. He climbed up and there he found a hilt of a sword, encrusted with precious gems. Remembering the blade he found earlier, he took it out and placed it into the hilt. The fit was perfect. Believing that the Heaven had entrusted him with the great cause of freeing the land, Lê Lợi took up arms and rallied people under his banner. For the next few



A 14th century single edged curved blade called "gươm"- Thuận Thiên may belong to this class of sword

years, the magic sword brought him victory after another. His men no longer had to hide in the forest, but aggressively penetrated many enemy camps, captured them and seized their granaries. The sword helped them push back the enemy, until Vietnam was once again free from Chinese rule. Lê Lợi ascended the throne in 1428, ending his 10-year campaign, and reclaimed independence for the country.

One year after ascending the throne, Lê Lợi was on a **dragon boat** cruising around Hồ Lục Thủy (Green Water Lake), directly in front of his palace. When they came to the middle of the lake, a giant turtle with a golden shell (**Kim Qui**) emerged from under the water surface. Lê Lợi ordered the captain to slow down, and at the same time looked down to see that the magic sword on his belt was moving on its own. The golden turtle advanced toward the boat and the king, then with a human voice, it asked him to return the magic sword to his master, Long Vương (Dragon King), who lived under the water. It suddenly became clear to Lê Lợi that the sword was only lent to him to carry out his duty, but now it must be returned to its rightful owner, lest it corrupt him. Lê Lợi drew the sword out of its scabbard and lobbed it towards the turtle. With great speed, the turtle opened its mouth and snatched the sword from the air with its teeth. It descended back into the water, with the shiny sword in its mouth, and for a long period a flickering light was said to have been seen from beyond the muddled depths of the lake. From then on, people renamed that lake to Hồ Gươm (Sword Lake) or Hồ Hoàn Kiếm (Lake of the Returned Sword).

17.3 Historical analysis

A few historians believe that the Thuận Thiên sword was an expedient of Lê Lợi's strategist **Nguyễn Trãi**, regarding it as a ploy to gain legitimacy for Lê Lợi to lead an uprising against the Chinese. The expedient was successful, as the sword's legend quickly spread across the country, leading the populace to regard Lê Lợi as the rightful ruler of Vietnam, especially among those with high levels of antipathy towards the Chinese, who were longstanding historical enemies of Vietnam.



A statue of Lê Lợi and his sword in Thanh Hóa, Vietnam

17.4 References

- [1] Thế Dũng Hàn *Lê Lợi: tiểu thuyết lịch sử* 2002 Page 17 "Đệ nhìn kỹ thì nhận ra đó là lưỡi kiếm, hai chữ Thuận Thiên nổi lên màu vàng rực rỡ."

Vietnamese

- Viet Nam Tale Grade 5 (Truyện cổ tích Việt Nam lớp 5) - Giáo Dục Publisher, Việt Nam - 1999.
- Khu di tích Tượng vua Lê Department of Tourism Hanoi.
- Các triều đại Việt Nam - Lê Thái Tổ Author: <http://lichsu.ttvn.net/>

English

- Lê Thái Tổ (1385 – 1433) [Hanoi City Official Website](#).

17.5 External links

- Vietnamese: [Lê Lợi Văn Học Đất Việt](#).

Chapter 18

Kris

For other uses of the word “kris” , see [Kris \(disambiguation\)](#). For other uses of the word “KERIS” , see [KERIS \(disambiguation\)](#).

The **kris** (Ngoko Javanese: ꦏꦿꦶꦱ; ^[1] *Krama Javanese*: ꦏꦿꦶꦱꦏꦿꦶꦱꦏꦿꦶꦱ; ^[2] *Ngoko Gêdrìk*: *kêrìs* ; *Krama Gêdrìk*: *wangkingan*; literally: *to slice*), is an asymmetrical dagger with distinctive blade-patterning achieved through alternating laminations of iron and nickelous iron (*pamor*). ^[3] While most strongly associated with the culture of Indonesia the kris is also indigenous to Malaysia, Thailand, Brunei and Singapore. It is known as *kalis* in the southern Philippines. The kris is famous for its distinctive wavy blade, although many have straight blades as well.

Kris have been produced in many regions of the Indonesian archipelago for centuries, but nowhere —although the island of Bali comes close —is the kris so embedded in a mutually-connected whole of ritual prescriptions and acts, ceremonies, mythical backgrounds and epic poetry as in Central Java. ^[4] As a result, in Indonesia the kris is commonly associated with Javanese culture, although other ethnicities such as the Balinese, Sundanese, Madurese, Banjar, Siamese and Malay people are familiar with the weapon as part of their culture.

A kris can be divided into three parts: *bilah* (blade), *hulu* (hilt), and *warangka* (sheath). These parts of the kris are objects of art, often carved in meticulous detail and made from various materials: metal, precious or rare types of wood, or gold or ivory. A kris's aesthetic value covers the *dhapur* (the form and design of the blade, with around 150 variants), the *pamor* (the pattern of metal alloy decoration on the blade, with around 60 variants), and *tangguh* referring to the age and origin of a kris. ^[5] Depending on the quality and historical value of the kris, it can fetch thousands of dollars or more.

Both a weapon and spiritual object, kris are often considered to have an essence or presence, considered to possess magical powers, with some blades possessing good luck and others possessing bad. ^[5] Kris are used for display, as talismans with magical powers, weapons, a sanctified heirloom (*pusaka*), auxiliary equipment for court soldiers, an accessory for ceremonial dress, an indicator of social status, a symbol of heroism, etc. ^[5] Legendary kris that possess supernatural power and extraordinary ability were mentioned in traditional folktales, such as those of Mpu Gandring, Taming Sari, and Setan Kober.

In 2005, UNESCO gave the title Masterpiece of the Oral and Intangible Heritage of Humanity to the kris of Indonesia. In return, UNESCO urged Indonesia to preserve their heritage. ^[5]

18.1 Etymology

The word *kris* derives from the Old Javanese term **ngiris** (Javanese: ꦤꦒꦶꦂꦶꦱ) which means to slice, wedge or sliver. “Kris” is the more frequently used spelling in the West, but “keris” is more popular in the dagger's native lands, ^[6] as exemplified by the late Bambang Harsrinuksmo's popular book entitled *Ensiklopedi Keris* (Kris Encyclopedia). Two notable exceptions are the Philippines, where it is usually called *kalis* or kris, and Thailand, where it is always spelled and pronounced as kris. Other spellings used by European colonists include “cryse” , “crise” , “criss” , “kriss” and “creese.”

18.2 History

18.2.1 Origin



Kris depicted on Borobudur bas-relief.

Kris history is generally traced through the study of carvings and bas-relief panels found in Southeast Asia. It is believed that the earliest kris prototype can be traced to Dong Son bronze culture in Vietnam circa 300 BC that spread to other parts of Southeast Asia. Another theory is that the kris was based on daggers from India.^[7] Some of the most famous renderings of a kris appear on the bas-reliefs of Borobudur (825) and Prambanan temple (850). However, Raffles' (1817) study of the Candi Sukuh states that the kris recognized today came into existence around 1361 AD in the kingdom of Majapahit, East Java. The scene in bas relief of Sukuh Temple in Central Java, dated from 15th century Majapahit era, shows the workshop of a Javanese keris blacksmith. The scene depicted Bhima as the blacksmith on the left forging the metal, Ganesha in the center, and Arjuna on the right operating the piston bellows to blow air into the furnace. The wall behind the blacksmith displays various items manufactured in the forge, including kris. These representations of the kris in the Candi Sukuh established the fact that by the year 1437 the kris had already gained an important place within Javanese culture.

In *Yingyai Shenglan* —a record about Zheng He's expedition (1405-1433) —Ma Huan describes that

“all men in Majapahit, from the king to commoners, from a boy aged three to elders, slipped *pu-la-t'ou* (*belati* or more precisely *kris* dagger) in their belts. The daggers are made entirely of steel with intricate motifs smoothly drawn. The handles are made of gold, rhino's horn or ivory carved with a depiction of

human or demon; the carving works are exquisite and skillfully made.” * [8]

This Chinese account also reported that public execution by stabbing using this type of dagger is common. Majapahit knows no caning for major or minor punishment. They tied the guilty men's hands in the back with rattan rope and paraded them for a few paces, and then stabbed the offender one or two times in the back on the gap between the floating ribs, which resulted in severe bleeding and instant death.

18.2.2 Development and distribution

Although the people of Southeast Asia were already familiar with this type of stabbing weapon, the development of the kris however most probably took place in Java. The spread of the kris to other nations such as Thailand, Malaysia and the Philippines, experts say, was credited to the growing influence of the Majapahit Empire in Java around the year 1492. * [3]

The *Sanghyang siksakanda ng karesian* canto XVII, a Sundanese manuscript dated from Saka 1440 or 1518 AD, describes the kris as the weapon of kings, while the *kujang* is the weapon of farmers. There exist claims of earlier forms predating the Majapahit kris but none are verifiable. In the past, the majority of kris had straight blades but this became less frequent over time. *Tomé Pires*, in the early 16th century, describes the importance of the kris to the Javanese. * [9]

... every man in Java, whether he is rich or poor, must have a kris in his house .. and no man between the ages of 12 and 80 may go out of doors without a kris in his belt. They carry them at the back, as daggers used to be in Portugal...

—Tome Pires, *Suma Oriental*

While it is commonly believed that kris were the primary weapons wielded by fighters in the past, they were actually carried by warriors as a secondary armament if they lost their main weapon, which was usually a spear. For commoners however, kris were worn on a daily basis, especially when travelling because it might be needed for self-defense. During times of peace, people wore kris as part of ceremonial attire. Ceremonial kris were often meticulously decorated with intricate carving in gold and precious stones. Heirloom blades were handed down through successive generations and worn during special events such as weddings and other ceremonies. Men usually wore only one kris but the famous admiral *Hang Tuah* is said in the *Hikayat Hang Tuah* to have armed himself with one short and one long kris. Women also wore kris, though usually of a smaller size than a man's. In battle, a fighter might have carried more than one kris; some carried three kris: his own, one from his father-in-law, and one as a family heirloom. The extra two served as parrying daggers, but if none were available the sheath would serve the same purpose.

Kris were often broken in battle and required repairs. Yearly cleanings, required as part of the spirituality and mythology surrounding the weapon, often left ancient blades worn and thin. The repair materials depended on location and it is quite usual to find a weapon with fittings from several areas. For example, a kris may have a blade from Java, a hilt from Bali and a sheath from Madura.

In many parts of Indonesia, the kris used to be the choice weapon for execution. The executioner's kris had a long, straight, slender blade. The condemned knelt before the executioner, who placed a wad of cotton or similar material on the subject's shoulder or clavicle area. The blade was thrust through the padding, piercing the *subclavian artery* and the heart. Upon withdrawal, the cotton wiped the blade clean. Death came within seconds.

In the 16th century, European colonial power introduced *firearms* into the archipelago that contribute to the decline of kris' prominence as the weapon of choice in battle. The forging of the edged weapons went into decline from the moment that the sultans or rajas were subjugated and their realms annexed by the British or Dutch East Indies colonial state. In number of regions, a ban was placed on carrying of cutting and stabbing weapons. In Java, the turning point was the end of the five-year-long *Java War* when the rebellious Prince *Diponegoro* was defeated and detained, and had to hand his kris over to the Dutch in 1830. This event marked the disarmament of the kris as a combat weapon among the Javanese populace. Its ceremonial function, however, as part of traditional costumes, as sacred heirloom and as a protective personal amulet, remains. The early 20th century saw the decline of kris forging as carrying edged weapons was banned in the Dutch East Indies. * [10] However its spiritual and ceremonial function still continues and is celebrated mainly in *kraton* and *istana* (courts) throughout Indonesia and Malaysia.



Kris blacksmith's workshop depicted in 15th century Candi Sukuh.

18.2.3 Kris today

In Java, the traditional art of kris-making is preserved in the Javanese culture heartland, the *keraton* (royal court) of **Yogyakarta** and **Surakarta**, and also the princedom of **Mangkunegaran** and **Pakualaman**. The Javanese kings and nobles of these courts are known to employ some *empu* (kris blacksmiths) and become the patrons of their works, although the activity of kris-making is declining. Until the 1990s, kris-making activities in Java had almost come to a standstill due to economic difficulties and changing socio-cultural values. However, thanks to several concerned kris experts, the tradition is being revived and kris craftsmanship has increased again.

Over the past three decades, kris have lost their prominent social and spiritual meaning in society. Although active and honoured *empu* (blacksmiths) who produce high quality kris in the traditional way can still be found in some places such as Madura, Surakarta, Yogyakarta, Makassar and Palembang, their number is dramatically decreasing, and it is more difficult for them to find successors to whom they may transmit their skills.*[5] The traditional kris-making industry still survives in some villages, such as Banyu Sumurup village in Imogiri subdistrict, Bantul, Yogyakarta, either specially made as a sacred amulet ordered by a kris enthusiast that seeks its spiritual power, or merely as souvenir for tourists.*[11]

18.3 Description

A kris's aesthetic value covers the *dhapur* (the form and design of the blade, with around 150 variants), the *pamor* (the pattern of metal alloy decoration on the blade, with around 60 variants), and *tangguh* referring to the age and origin of a kris.*[5]

18.3.1 Blade

The kris blade is called a *wilah* or *bilah*. Kris blades are usually narrow with a wide, asymmetrical base. The kris is famous for its wavy blade; however, the older types of kris dated from the Majapahit era have straight blades.*[12] The number of *luk* or curves on the blade is always odd.*[13] Common numbers of *luk* range from three to thirteen waves, but some blades have up to 29.*[14] In contrast to the older straight type, most kris today have a wavy blade which is supposed to increase the severity of wounds inflicted upon a victim.*[13] During kris stabbing, the wavy blade severs more blood vessels, creating a wider wound which causes the victim to easily bleed to death.

According to traditional Javanese *kejawen*, kris contain all the intrinsic elements of nature: *tirta* (water), *bayu* (wind), *agni* (fire), *bantolo* (earth, but also interpreted as metal or wood which both come from the earth), and *aku* (lit: “I” or “me”, meaning that the kris has a spirit or soul). All these elements are present during the forging of kris. Earth is metal forged by fire being blown by pumped wind, and water to cool down the metal.*[15] In Bali, the kris is associated with the *nāga* or dragon, which also symbolizes irrigation canals, rivers, springs, wells, spouts, waterfalls and rainbows; thus, the wavy blade symbolizes the movement of the serpent. Some kris have a naga or serpent head carved near the base with the body and tail following the curves of the blade to the tip. A wavy kris is thus a naga in motion, aggressive and alive; a straight blade is one at rest, its power dormant but ready to come into action.*[16]

In former times, kris blades were said to be infused with poison during their forging, ensuring that any injury was fatal. The process of doing so was kept secret among smiths. Different types of whetstones, acidic juice of citrus fruits and poisonous arsenic bring out the contrast between the dark black iron and the light colored silvery nickel layers which together form *pamor*, damascene patterns on the blade.

18.3.2 Pamor

The distinctive *pamor* patterns have specific meanings and names which indicate the special magical properties they are believed to impart. There are around 60 variants of *pamor* recognized today in traditional kris blades. Some examples of *pamor* include *beras wutah*, *udan mas*, *kembang kacang*, *kembang pala* and *ladrang cendana*. The kris blade forging uses iron with a small content of nickel to create this pattern. The faint *pamor* pattern has been found in the kris from Majapahit period, which was acquired from iron ores with small nickel content. Most probably this iron ore was imported from the island of Sulawesi, as the *pamor Luwu* from Luwu region is quite well known in Sulawesi and Java.

The best material for creating *pamor* however, is acquired in a quite unusual way, as it is made from rare meteorite iron. Traditionally the *pamor* material for the kris smiths connected with the courts of Yogyakarta and Surakarta originates from an iron meteorite that fell to earth at the end of 18th century in the neighborhood of the Prambanan temple complex. The meteorite was excavated and transported to the keraton of Surakarta; from that time on the smiths of *Vorstenlanden* (the Royal territories) used small pieces of meteoric iron to produce *pamor* patterns in their kris, pikes, and other status weapons. After etching the blade with acidic substances, it was the small percentage of nickel present in meteoric iron that creates the distinctive silvery patterns that faintly light up against the dark background of iron or steel that become darkened by the effect of the acids.*[17]

18.3.3 Hilt

The handle or hilt (*hulu*) is an object of art, often carved in meticulous details and made from various materials: precious rare types of wood to gold or ivory. They were often carved to resemble various Hindu gods and deities, although this became less common with the introduction of Islam. In Bali, kris handles are made to resemble demons coated in gold and adorned with semi precious and precious stones, such as rubies. In Java, kris handles are made in various types, the most

common design being the abstract stylized representation of the human form. Examples of hilt designs include Tunggak Semi Putri Kinurung hilt from Surakarta, Batara Guru and Pulasir hilt from Madura, Punukan hilt from Palembang, Ratmaja from Bali, Pulungan hilt from Cirebon, Pekaka hilt from Pattani, and a seabird-like hilt from Lampung and Sulawesi.*[18] The kris usually has a curved pistol-grip **hilt** that aids in stabbing strikes. It allows the palm of the holding hand to add pressure to the blade while stabbing. A kris only offers minimal protection for the hand by the broad blade at the hilt. In rare cases, the blade may be forged so its axis lies at an angle to the hilt's axis. The intention is to get the blade automatically turning to slip past the ribs but this works poorly and makes the weapon less durable.

18.3.4 Sheath

As with the hilt, a kris' **sheath** (*warangka*) is also an object of art. It can be made from various materials, usually a wooden frame to hold the blade which can be coated with metals such as brass, iron, silver, or even gold, usually carved in *sulur* floral motifs. The upper part of the sheath formed a broad curved handle made from wood or sometimes ivory. It could be adorned with precious or semi-precious stones.

18.4 Forging

The making of a kris was the specialised duty of metalworkers called *empu* or *pandai besi* (lit. “iron-skilled”). In Bali this occupation has been preserved by the Pande clan to this day, members of whom also made jewellery. A bladesmith makes the blade in layers of different iron ores and meteorite nickel. Some blades can be made in a relatively short time, while more intricate weapons take years to complete. In high quality kris blades, the metal is folded dozens or hundreds of times and handled with the utmost precision. Empu are highly respected craftsmen with additional knowledge in literature, history, and the occult.*[5]

18.5 Cultural beliefs

Kris were worn at special ceremonies, with heirloom blades being handed down through successive generations. Both men and women might wear them, though those for women are smaller. A rich spirituality and mythology developed around the weapon. Kris are used for display, as talismans with magical powers, weapons, sanctified heirloom, auxiliary equipment for court soldiers, as an accessory for ceremonial dress, an indicator of social status, a symbol of heroism, etc.*[5]

In **Javanese culture** the kris is revered as *tosan aji* (**Javanese** for “sacred heirloom weapon”) and considered a **pusaka**. The kris is believed to have the ability to infuse bravery upon its holder: this property is known as *piyandel* in Javanese which means “to add self-confidence” . The *pusaka* kris or kris-tipped spear given by a Javanese king to nobles or his subjects, was meant to symbolize the king's confidence bestowed upon the receiver and is considered a great honor. During the Javanese wedding ceremony, a kris is required to be adorned with chains of **jasmine** flower arrangement as an important part of Javanese groom's wedding costume. The addition of jasmine arrangement around the kris was meant as a symbol that a man should not easily be angry, cruel, fierce, too aggressive, tyrannical and abusive.*[14]

Kris-makers did more than forge the weapon, they carried out the old rituals which could infuse the blade with mystical powers. For this reason, kris are considered almost alive because they may be vessels of spirits, either good or evil. Legends tell of kris that could move of their own volition and killed individuals at will. Some kris are rumored to stand upright when their real names are called by their masters. It was said that some kris helped prevent fires, death, agricultural failure, and many other problems. Likewise, they could also bring fortune, such as bountiful harvests. Many of these beliefs were derived from the possession of different kris by different people. For example, there is a type of kris in Java that was called *Beras Wutah*, which was believed to grant its possessor an easy life without famine. This kris was mainly assigned to government officers who were paid, in whole or in part, with foodstuffs such as rice.

There are several ways of testing whether a kris is lucky or not. A series of cuts on a leaf, based on blade width and other factors, could determine if a blade was good or bad. Also, if the owner slept with the blade under their pillow, the spirit of the kris would communicate with the owner via dream. If the owner had a bad dream, the blade was unlucky and had

to be discarded, whereas if the owner had a good dream the dagger would bring good fortune. However, just because a blade was bad for one person didn't mean it would be bad for another. Harmony between the weapon and its owner was critical.

Because some kris are considered sacred and believed to possess magical powers, specific rites needed to be completed to avoid calling down evil fates which is the reason warriors often made offerings to their kris at a shrine. There is also the belief that pointing a kris at someone means they will die soon, so *silat* practitioners precede their demonstrations by touching the points of the blades to the ground so as to neutralise this effect.

In the *Barong dance* of Bali there is a segment in which the villain *Rangda* magically enchants *Airlangga's* soldiers to commit suicide while another magician makes them invulnerable to sharp objects. In a *trance* state, the male dancers stab themselves in the chest with their own kris but remain unhurt.

18.6 Legends

Several folktales —linked to historical figures —mention legendary kris that possess supernatural power and extraordinary ability. Most of the magical kris are of Javanese origin, while the tales are derived from Javanese ancient manuscript, *Babad* (Javanese chronicle) and the *Sejarah Melayu* of Malaysia.

18.6.1 Kris Mpu Gandring

One of the most famous legends from *Java* comes from the *Pararaton* (Book of Kings). It describes a legendary bladesmith called *Mpu Gandring* or Empu Gandring and his impatient customer, *Ken Arok*, in the last days of the *Kediri kingdom* in the 13th century. The customer ordered a powerful kris to kill the mighty chieftain of Tumapel, *Tunggul Ametung*. *Ken Arok* eventually stabbed the old bladesmith to death because he kept delaying the scheduled completion of the kris. Dying, the bladesmith cursed the kris through prophesied that the unfinished or incomplete kris would kill seven men, including *Ken Arok*. *Ken Arok* used *Mpu Gandring's* cursed kris to assassinate *Tunggul Ametung*, cunningly put the blame to *Kebo Ijo*, and build a new kingdom of *Singosari*. The prophecy finally came true, with four men enlisted as the kris' first death roll, including *Mpu Gandring* himself, *Tunggul Ametung*, *Kebo Ijo* to whom *Ken Arok* lent the weapon, and finally *Ken Arok* himself. The unfinished kris then disappeared.*[19]*[20]

Another version of the tale describes that the kris passed to *Ken Arok's* stepson *Anusapati* which in turn killed his stepfather after recognized that his genuine father was killed by *Ken Arok* with the same kris. The bloody *feud* continued on and on until the reign of *Kertanegara*, the last king of *Singosari Empire*

18.6.2 Kris Taming Sari

Taming Sari (“flower shield”) is one of the most well-known kris in Malay literature, said to be so skilfully crafted that anyone wielding it was unbeatable. In some versions of the legend, the weapon would grant its user physical invulnerability. The legend took place sometime during the fall of *Majapahit Empire* and the rise of the *Malacca Sultanate* in the 15th century. *Tun Sri Lanang's* book, the *Sejarah Melayu*, tells that it was made by a Javanese empu and first used by the champion of *Majapahit*, a *pendekar* named *Taming Sari*. He was defeated in a duel to the death by the Melakan admiral *Hang Tuah*, after which the king of *Majapahit* presented the weapon to the victor.*[13]

After being framed by a jealous official, *Hang Tuah* was ordered to be executed, but he managed to escape and go into hiding with the help of a minister who knew the truth. *Hang Tuah's* kris and title of *Laksamana* (admiral) were passed on to his comrade *Hang Jebat*. Furious that his best friend was unfairly put to death, *Hang Jebat* rebelled against the royalty and took over the palace. The desperate ruler of *Melaka* pardoned the minister so long as *Hang Tuah* could win him back the throne. Having trained under the same master since childhood the two friends were nearly equals but of the two, *Tuah* was the superior fighter. However, even after a long battle in the palace, neither could best the other because the *Kris Taming Sari* evened the odds. Only after taking his weapon back did *Hang Tuah* manage to stab *Jebat*, who died soon after.

18.6.3 Kris Setan Kober

Another Javanese folk story tells of **Arya Penangsang**, the mighty viceroy (*adipati*) of **Jipang** who was killed by his own kris called **Setan Kober** (“devil of the grave”). It was forged by **Empu Bayu Aji** in the kingdom of **Pajajaran**, and had 13 luk on its blade. Near its completion when the empu tried to infuse the weapon with spiritual power, he was disturbed by a crying demon (djinn) from the graveyard. As a result, although powerful, the kris had a temperamental evil nature that caused the wielder to be overly ambitious and impatient.

The story took place in the 16th century, during the fall of **Demak Sultanate** that had replaced **Majapahit** as the ruler of Java. **Setan Kober** was safely kept by **Sunan Kudus**, one of the nine Islamic saints of Java. However **Sunan Prawoto**, son of Prince **Trenggana** and grandson of **Raden Patah**, stole it and used it to assassinate his uncle **Raden Kikin** by the river. Since then, **Raden Kikin** is also referred to as **Sekar Seda Lepen** (flower that fell by the river). **Raden Trenggana** rose as a sultan and later after his death, was replaced by **Sunan Prawoto**. **Kikin's** son, **Arya Penangsang** of **Jipang** with the help of his teacher, **Sunan Kudus**, took revenge by sending an assassin to kill **Prawoto** using the **Setan Kober** kris. **Prawoto** younger sister **Ratu Kalinyamat** seeks revenge on **Penangsang**, since **Penangsang** also murdered her husband. She urged her brother-in-law, **Hadiwijaya (Joko Tingkir)** the ruler of **Pajang**, to kill **Arya Penangsang**. **Hadiwijaya** sent his adopted son and also his son-in-law **Sutawijaya**, who would later become the first ruler of the **Mataram** dynasty.

During a battle, **Sutawijaya** stabbed **Penangsang** with **Kyai Plered** spear right in his gut. **Arya Penangsang** is bathing in his own blood, and his intestines were hanging from his open wounded stomach. However because **Arya Penangsang** is a mighty fighter that possess *aji* or *kesaktian* (spiritual power), he keep fighting with an open wounded stomach. He encircled his hanging intestines on his kris hilt, and continue to fight. When trying to attack his opponent, the reckless, fierce and impatience **Penangsang** pulled his **Setan Kober** off its sheath, foolishly cut his own intestines, and finally died.

The Javanese tradition of putting **jasmine** garlands around the kris hilt, especially on groom's kris during the wedding ceremony, is said to originate from this tale. It is to symbolize that the groom should not be reckless, easily get angry, impatient and abusive like **Arya Penangsang**.^[14] To replace the intestine, the kris is coiled with a floral **garland** of **jasmine** chain that resemble intestine. The **jasmine** is to symbolize sacredness, patience, grace, humility, kindness and benevolence, the qualities lack in **Penangsang**. However another source mentioned that actually **Sutawijaya** admired **Penangsang's** fighting spirits, still fighting although his intestine encircled around his kris. Impressed by **Penangsang's** deed, later he command his male descendants to follow his step, adorned the kris with “intestine” made from the chain of **jasmine**, as a symbol of bravery. The story of **Arya Penangsang** has inspired and performed as Javanese **ketoprak** drama.^[21]

18.7 Kris as a symbol

Throughout the archipelago, kris is a symbol of heroism,^[5] martial prowess, power and authority. As a cultural symbol, the meticulously decorated kris represent refinement, art and beauty, as the pride and prized possession for its owner;^[14] however, as a weapon it is associated with violence, death and bloodshed. Probably for this reason, although the kris is widespread in **Javanese culture**, it is not used to symbolise Javanese culture or royalty, as Javanese tradition promotes harmony and discourages direct confrontation (hence the absence of knives on Indonesian dinner tables). This is also why the Javanese traditionally wear the kris on their back, to symbolize violence as the last resort. However, in other parts of archipelago, from **Sumatra** to the **Malay Peninsula** and to **Sulawesi**, the kris is worn on the front or left side on the hip.

The kris is depicted on different emblems, coats and logos. For example, it can be seen in historical flag of **Mataram Sultanate** and former emblem of **Siam** to represent Malay minority in Southern Thailand. Kris is displayed in emblems of **Riau**, **Riau Islands Province**, **Terengganu** and **Selangor**. It also can be seen on an obverse copper-zinc-tin **RM1** coin with a **songket** pattern in the background. The **Malaya and British Borneo** dollar 1 cent coin of 1962 also depicted a pair of crossed kris.

Since the independence of Malaysia, the kris has become something of a symbol of **Malay nationalism**. It is still regarded by some as a symbol of *ketuanan Melayu*, the doctrine of the Malay race as the dominant race at their homeland, and has been incorporated into the *Sang Saka Bangsa*, the official flag of the **United Malays National Organisation**.^[22]

Kris depicted in several emblems as a symbol:

- Flag of Mataram Sultanate
- Kris in UMNO flag
- Emblem of Riau
- Emblem of West Kalimantan
- Emblem of Jambi
- Emblem of Luwu Regency
- Old emblem of Siam
- Emblem of Selangor
- Emblem of Terengganu
- Flag of the Moro National Liberation Front (MNLF) and the Bangsamoro Republik

18.8 See also

- Kujang

18.9 References

- [1] Kamus Pepak Basa Jawa, Sudaryanto/Pranowo, 2001, #1359
- [2] See: Javanese language: Politeness
- [3] Tantri Yuliandini (April 18, 2002). “Kris, more than just a simple dagger” . The Jakarta Post. Retrieved 30 July 2014.
- [4] Groneman, Isaïc (2009). “The Javanese Kris” . Leiden: Leiden and KITLV Press. p. 27. Retrieved 29 July 2014.
- [5] UNESCO Indonesian Kris
- [6] Frey, Edward (1989). *The Kris: Mystic Weapon of the Malay World*. Selangor Darul Ehsan: Oxford University Press. ISBN 0-1958-8906-1.
- [7] Draeger & Smith (1969). *Comprehensive Asian Fighting Arts*. ISBN 978-0-87011-436-6.
- [8] Ma Huan (1970) [1433]. *Ying-yai Sheng-lan (瀛涯聖覽) The Overall Survey of the Ocean's Shores*. Hakluyt Society (in Chinese). translated by J.V.G Mills. Cambridge University Press. ISBN 9780521010320.
- [9] Pires, Tomé (1990). *The Suma oriental of Tome Pires: an account of the East*. New Delhi: Asian Educational Services. p. 179. ISBN 81-206-0535-7.
- [10] Groneman, Isaïc (2009). “The Javanese Kris” . Leiden: Leiden and KITLV Press. p. 30. Retrieved 29 July 2014.
- [11] Slamet Susanto (April 2, 2005). “Banyu Sumurup survives as kris village” . The Jakarta Post. Retrieved 30 July 2014.
- [12] Museum Pusaka (Heirloom Museum) Taman Mini Indonesia Indah
- [13] An Introduction to Keris
- [14] “Keris: Bawa Rasa Tosan Aji” (in Indonesian). Karaton Surakarta. Retrieved 2011-10-24.
- [15] “Keris dan Budaya Spiritual Kejawa” (in Indonesian). Kalalima. 22 August 2011. Retrieved 2 July 2012.
- [16] “Magic of Metal, Spiritual and Physical Powers of Keris” . Neka Art Museum, Bali. Retrieved 2011-10-24.
- [17] Groneman, Isaïc (2009). “The Javanese Kris” . Leiden: Leiden and KITLV Press. p. 19. Retrieved 29 July 2014.

- [18] “Bentara Budaya Jakarta, Pameran Ragam Hulu Keris Nusantara” . Java Keris. 9 July 2011. Retrieved 2011-10-24.
- [19] eastjava.com, Majapahit Story.
- [20] Indonesian Myth, Cursed Sword.
- [21] Ketoprak Guyonan Campursari: Ariyo Penangsang Mbalelo
- [22] Pogadaev, V. *Magia Krisa (The Magic of Kris)*. Azia i Afrika Segodnya (Asia and Africa Today. Moscow, No. 4, 2010, 67–69

18.10 Further reading

- David van Duuren, *The Kris; An Earthly Approach to a Cosmic Symbol*. Wijk en Aalburg (The Netherlands): Pictures Publishers, 1998.
- David van Duuren, *Krisses; A Critical Bibliography*. Wijk en Aalburg (The Netherlands): Pictures Publishers, 2002.
- Gardner, Gerald B., *Keris and Other Malay Weapons* Orchid Press; Reprint Edition 2010 ISBN 978-974-8304-29-8 (Originally printed 1936 Singapore:Progressive Publishing Company)
- W.H. Rassers, 'On the Javanese kris', in: *Bijdragen tot de Taal-, Land- en Volkenkunde* 99, 1940, pp. 377–403.
- Victor A. Pogadaev. “Ya Khochu Obruchit’ sya s Krisom” (I Want to Be Engaged to a Keris). in: “Vostochnaya Kollektzia” (Oriental Collection). Moscow, Russian State Library. N 3 (30), 2007, 133–141. ISSN 1681-7559

18.11 External links

- Malay World Edged Weapons
- Keris Indonesia
- Surprising find at Okinawa temple – The Star online.
- The Kris in Java and Bali, Indonesia
- A Kris home(start)page for collectors and enthusiasts, lots of info, links and photos can be found there.



Kris worn by Yogyakarta Sultan's palace guard.



*A decorative kris with a figure of **Semar** as the handle. The blade has thirteen luk.*

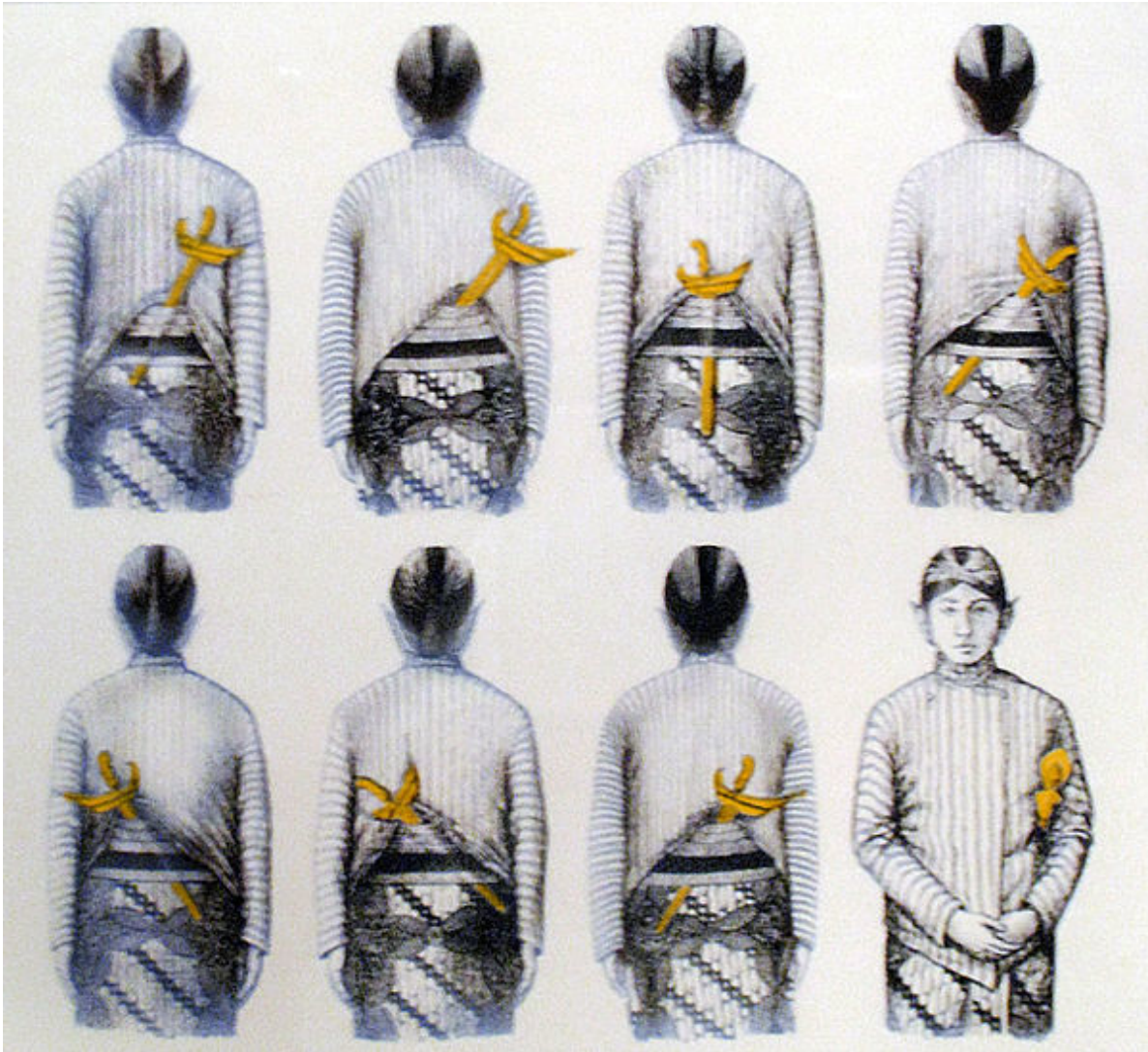


The shiny nickelous pattern (pamor) on dark iron background visible on kris' blade.





Keris sheath of Ladrang Surakarta style



Various ways of wearing kris in Javanese culture.



Barong dance performance with kris-wielding dancers and Rangda in Bali



Kris display



Hishammuddin Hussein's infamous waving of the kris as a symbol of Malay supremacy at the 2005 United Malays National Organisation Annual General Meeting

Chapter 19

Sword Kladenets

Kladenets (Russian: меч-кладенец); also called *samosek* or *samosyok* (самосёк) the “self-swinging sword,” ^[1] is a fabulous magic sword in some Old Russian fairy tales. In English translations of Russian *byliny* and folklore, it may be rendered variously as “sword of steel,” ^[2] etc.

In the “Tale about the City of *Babylon*” the sword is called “Asp The Serpent” (Аспид-змея). In the “Tale about *bogatyr Yeruslan Lazarevich*” it is mentioned among the fire shield and fire spear.

19.1 Etymology

The word “kladenets” can putatively be linked to the Slavic word *klad* (клад) “treasure, hoard,” although “a number of philologists doubt” that this word-stem figures in the derivation of “[this] Russian epithet of this sword.” ^[1]

George Vernadsky renders kladenets as “the hidden sword,” which concurs with the common motif in the stories in which “this sword is usually represented as hidden under a rock, or under a sacred tree” to be discovered by the hero, such as the bogatyr. ^[1] Although Vernadsky fails to elaborate, an alternative etymology connects the term kladenets to *klast’* (класть) “to lay or put,” ^[3] and his rendering lies in this camp.

One rational explanation derives the word from *uklad[ny]* (укладъ, укладный) “steel” , hence *kladenets* is defined as meaning “made of steel” in the *Dictionary of Archaic and Obscure Words* published by the Russian Academy of Sciences. ^[2]

Another explanation, credited to Alexander Veselovsky theorizes that kladenets may have originated as a corrupted pronunciation of “kgl’adencyja” (кгляденция) or “kgl’arencyja” (кгляренция), the good sword of Bova Korolevich (ru). The Old Russian tale of Bova was adapted from the medieval Italian romance of *Buovo d’Antona*, in which the original sword name is Chiarenza. This etymology has been endorsed by Max Vasmer’s dictionary, under the entry that defines kladenets as a “magic sword in Russian tales” . ^[2]^[4]

Kladenets means “well” (for water) in the related Slavic language Bulgarian (Bulgarian: кладенец), potentially evocative of torrents of blood.

19.2 Modern fairy tales about Sword Kladenets

- “The tale about Ivan Tsarevich and the Sword *Kladenets*” (in Russian)
- “Ilya Muromets and the Sword *Kladenets*” (in Russian)



Dobrynya Nikitich. He rides next to Ilya Muromets in this 1898 painting by Victor Vasnetsov.

19.3 References

Citations

- [1] Vernadsky, George (1959), *The Origins of Russia*, Clarendon Press, p. 137
- [2] Afanasyev 2014, p. 157n
- [3] Vasmer 1967, "класть," *Etymological Dictionary*, p. 244
- [4] Vasmer 1967, "кладенец," *Etymological Dictionary*, p. 243

Bibliography

- Afanasyev, Alexander (2014), "Blast Bogatyr Ivan the Cow's Son" , *Russian Folktales from the Collection of A. Afanasyev: A Dual-Language Book*, Courier Dover Publications, p. 153–
- Vasmer, Max (1967), *Этимологический словарь русского языка (Etymological dictionary of Russian language)* (in Russian), pp. 243, 244

Chapter 20

Kusanagi

For other uses, see [Kusanagi \(disambiguation\)](#).

Kusanagi-no-Tsurugi (草薙の剣) is a legendary Japanese sword and one of three Imperial Regalia of Japan. It was originally called *Ama-no-Murakumo-no-Tsurugi* (天叢雲剣, “Sword of the Gathering Clouds of Heaven”) but its name was later changed to the more popular *Kusanagi-no-Tsurugi* (“Grass Cutting Sword”).

20.1 Legends

The history of the *Kusanagi-no-Tsurugi* extends into legend. According to *Kojiki*, the god *Susanoo* encountered a grieving family of *kunitsukami* (“gods of the land”) headed by *Ashinazuchi* (足名椎) in *Izumo province*. When Susanoo inquired of Ashinazuchi, he told him that his family was being ravaged by the fearsome *Yamata-no-Orochi*, an eight-headed serpent of *Koshi*, who had consumed seven of the family's eight daughters and that the creature was coming for his final daughter, *Kushinada-hime* (奇稲田姫). Susanoo investigated the creature, and after an abortive encounter he returned with a plan to defeat it. In return, he asked for Kushinada-hime's hand in marriage, which was agreed. Transforming her temporarily into a comb (one interpreter reads this section as “using a comb he turns into [masquerades as] Kushinada-hime”) to have her company during battle, he detailed his plan into steps.

He instructed the preparation of eight vats of *sake* (rice wine) to be put on individual platforms positioned behind a fence with eight gates. The monster took the bait and put one of its heads through each gate. With this distraction, Susanoo attacked and slew the beast (with his sword *Worochi no Ara-masa*^[1]). He chopped off each head and then proceeded to the tails. In the fourth tail, he discovered a great sword inside the body of the serpent which he called *Ame-no-Murakumo-no-Tsurugi*, which he presented to the goddess *Amaterasu* to settle an old grievance.

Generations later, in the reign of the Twelfth Emperor, *Keikō*, *Ame-no-Murakumo-no-Tsurugi* was given to the great warrior, *Yamato Takeru* as part of a pair of gifts given by his aunt, *Yamato-hime* the Shrine Maiden of *Ise Shrine*, to protect her nephew in times of peril.

These gifts came in handy when Yamato Takeru was lured onto an open grassland during a hunting expedition by a treacherous warlord. The lord had fiery arrows loosed to ignite the grass and trap Yamato Takeru in the field so that he would burn to death. He also killed the warrior's horse to prevent his escape. Desperately, Yamato Takeru used the *Ame-no-Murakumo-no-Tsurugi* to cut back the grass and remove fuel from the fire, but in doing so, he discovered that the sword enabled him to control the wind and cause it to move in the direction of his swing. Taking advantage of this magic, Yamato Takeru used his other gift, fire strikers, to enlarge the fire in the direction of the lord and his men, and he used the winds controlled by the sword to sweep the blaze toward them. In triumph, Yamato Takeru renamed the sword *Kusanagi-no-Tsurugi* (lit. “Grasscutter Sword”) to commemorate his narrow escape and victory. Eventually, Yamato Takeru married and later fell in battle with a monster, after ignoring his wife's advice to take the sword with him.



Atsuta Shrine in Nagoya dates back to c. 100 CE and houses the Kusanagi sword

20.2 Folklore

Although the sword is mentioned in the *Kojiki*, this book is a collection of Japanese myths and is not considered a historical document. The first reliable historical mention of the sword is in the *Nihonshoki*.^[2] Although the *Nihonshoki* also contains mythological stories that are not considered reliable history, it records some events that were contemporary or nearly contemporary to its writing, and these sections of the book are considered historical. In the *Nihonshoki*, the Kusanagi was removed from the Imperial palace in 688, and moved to *Atsuta Shrine* after the sword was blamed for causing *Emperor Temmu* to fall ill. Along with the *jewel* (Yasakani no Magatama) and the *mirror* (Yata no Kagami), it is one of the three *Imperial Regalia of Japan*, the sword representing the virtue of valor.

Kusanagi is allegedly kept at Atsuta Shrine but is not available for public display, and its existence cannot be confirmed. During the *Edo period*, a Shinto priest, claimed to have seen the sword. According to him, the sword was about 84 cm long, shaped like *calamus*, fashioned in a white metallic color, and well maintained. Another record claims that this priest died from the curse and the power of the sword, but this is most likely a story that was spread to emphasize its power. Recently, Japan's nationally run broadcasting station, *NHK*, went to Atsuta Shrine to videotape the sword but were turned away.

In *The Tale of the Heike*, a collection of oral stories transcribed in 1371, the sword is lost at sea after the defeat of the Heike clan in the Battle of Dan-no-ura, a naval battle that ended in the defeat of the Heike clan forces and the child *Emperor Antoku* at the hands of *Minamoto no Yoshitsune*. In the tale, upon hearing of the Navy's defeat, the Emperor's grandmother led the Emperor and his entourage to commit suicide by drowning in the waters of the strait, taking with her two of the three Imperial Regalia: the sacred jewel and the sword Kusanagi.^[3] The sacred mirror was recovered in extremis when one of the ladies-in-waiting was about to jump with it into the sea.^[4] Although the sacred jewel is said to

have been found in its casket floating on the waves, Kusanagi was lost forever. Although written about historical events, *The Tale of the Heike* is a collection of epic poetry passed down orally and written down nearly 200 years after the actual events, so its reliability as a historical document is questionable.

Another story* [5]* [6] holds that the sword was reportedly stolen again in the sixth century by a monk from Silla. However, his ship allegedly sank at sea, allowing the sword to wash ashore at Ise, where it was recovered by Shinto priests.

Due to the refusal of Shinto priests to show the sword, and the rather sketchy nature of its historical references, the current state of or even the existence at all of the sword as a historical artifact cannot be confirmed. The last appearance of the sword was in 1989 when Emperor Akihito ascended to the throne, the sword (including the jewel and the Emperor's two seals) were shrouded in packages.

20.3 See also

- Kusanagi in popular culture

20.4 References

- [1] *Nihongi: Chronicles of Japan from the Earliest Times to A.D. 697*, translated from the original Chinese and Japanese by William George Aston. Book I, part 1, page 56. Tuttle Publishing. Tra edition (July 2005). First edition published 1972. ISBN 978-0-8048-3674-6
 - [2] *Nihongi: Chronicles of Japan from the Earliest Times to A.D. 697*, translated from the original kanbun by William George Aston. Book I, part 1, page 53. Tuttle Publishing. Tra edition (July 2005). First edition published 1972. ISBN 978-0-8048-3674-6 (this is the first time it is mentioned in the *Nihonshoki*—for more places see Index page 437).
 - [3] *The Tales of the Heike* (12:9) Page 142. Columbia University Press, 2006.
 - [4] *The Tale of the Heike* (12:10) Stanford University Press, 1988
 - [5] *The Tale of the Heike* (12:12) Stanford University Press, 1988
 - [6] Stanford University Press, 1988
- Naumann, Nelly. “The kusanagi sword” (PDF). In *Nenrin-Jahresringe: Festgabe für Hans A. Dettmer*. Ed. Klaus Müller. Wiesbaden: Harrassowitz, 1992. [158]–170.



Artist's impressions of the (unseen) Imperial Regalia of Japan

Chapter 21

Sword of Attila

The **Sword of Attila**, also called the **Sword of Mars** or **Sword of God** (Hungarian: *Isten kardja*) was the legendary weapon carried by **Attila the Hun**. The Roman historian **Jordanes**, quoting the work of the historian **Priscus**, gave the story of its origin:

“When a certain shepherd beheld one heifer of his flock limping and could find no cause for this wound, he anxiously followed the trail of blood and at length came to a sword it had unwittingly trampled while nibbling the grass. He dug it up and took it straight to Attila. He rejoiced at this gift and, being ambitious, thought he had been appointed ruler of the whole world, and that through the sword of Mars supremacy in all wars was assured to him.” * [1]

The use of "**Mars**" here is due to the *interpretatio romana* of **Priscus**, however, as the Huns would not have adopted the names of Roman deities; the more likely name used by the Huns would have been the more generic “sword of the war god;” (Historical sources of the Han Dynasty tell us that the Asian Huns or Xiongnu had one God, “Cheng Li”, which in Altaic languages is pronounced “Tengri” * [2]) Hungarian legends refer to it simply as “az Isten kardja,” the sword of God. **Priscus**'s description is also notable for describing how **Attila** used it as both a military weapon and a symbol of divine favor, which may have contributed to his reputation as “the Scourge of God,” a divinely-appointed punisher. As historian **Edward Gibbon** elaborated, “the vigour with which **Attila** wielded the sword of Mars, convinced the world that it had been reserved alone for his invincible arm.” * [3] In this way it became somewhat of a **sceptre** as well, representing **Attila**'s right to rulership.

In the eleventh century, some five hundred years after the death of **Attila**, a sword claimed to have belonged to him surfaced, according to **Lambert of Hersfeld**, * [4] who attributed its provenance to the recently established **Árpád** kings of Hungary, who appropriated the cult of **Attila** and linked a claimed descent from him with their right to rule. * [5] The occasion was the unfortunate death of **Leopold de Merspur**, * [6] a counsellor to the king, who fell from his horse and was impaled upon his own sword. The sword's history given by **Johann Pistorius**, was that it had been given by the queen-mother * [7] of **King Salomon** to **Otho, Duke of Bavaria**, who had urged the emperor to reinstate **Salomon**'s possessions. **Otho** had given it to **Dedus**, younger son of the margrave **Dedus**, after whose death it had come to the king, * [8] who had given it to **Leopold**, whose death—it was asserted by partisans of his rival **Otho**—had been a divine judgment.

There is no evidence to substantiate these medieval claims of its origin with **Attila**; the sword, in the **Kunsthistorisches Museum**, Vienna, as part of the Habsburg *Schatzkammer* in fact appears to be the work of ninth or tenth century Hungarian goldsmiths. * [9]

The real historical events of the discovery of this sword will probably remain unknown. More information about the origin of the sword is a legend about a locality of finding, see **Miholjanec#Legend**, because before this legend had been regarded, this sword was known as the sword of **Charlemagne** known as "**Joyeuse**". * [10]

21.1 See also

- List of historical swords
- Attila the Hun
- Hunnic Empire

21.2 References

- [1] Jordanes, *The Origin and Deeds of the Goths* ch. XXXV (e-text))
- [2] Encyclopedia, New World. “Tengri” . *New World Encyclopedia*. Academic Publishing. Retrieved 2014-12-30.
- [3] The History of the Decline and Fall of The Roman Empire vol. 3 Ch. XXXIV Part 1
- [4] Lambertus, in Johann Pistorius, *Illustrium Veterum Scriptorum, qui rerum a Germanis...* (Frankfurt 1613), quoted in William Herbert, *Attila, King of the Huns* (London: Bohn) 1838:350f.
- [5] Patrick Howarth, *Attila, King of the Huns : Man and Myth* 1995:183f.
- [6] Merseburg perhaps.
- [7] She would have been Anastasia of Kiev, a daughter of Grand Duke Yaroslav I the Wise of Kiev.
- [8] William Herbert notes that this would have been Henry IV, Holy Roman Emperor.
- [9] Hermann Fillitz, *Die Schatzkammer in Wien: Symbole abendländischen Kaisertums*; ChicagoHungarians.com Illustration of the Vienna Kunsthistorisches Museum's ninth-tenth century “Sword of God”
- [10] European weapons and armour : from the Renaissance to the industrial revolution, page 151, R Ewart Oakeshott, North Hollywood, Calif. : Beinfeld Pub., 1980. ISBN 978-0-917714-27-6

21.3 External links

- ChicagoHungarians.com page on the Vienna Museum's “Attila Sword”

Chapter 22

Taming Sari

Taming Sari [MALAY:TAH-ming SAH-ree] (“flower shield” or “beautiful shield” *[1]) is a famous kris in Malay folklore. It is believed to have been wielded by the legendary Melakan warrior Hang Tuah, and is fabled to grant physical invulnerability to its wielder.

22.1 Description

The Kris Taming Sari was said to have been made of 21 different types of metal. The whole of the *sampir* (upper wooden part) and *batang* (lower part of the wooden sheath), *[2] was covered in gold leaf. It is classified as a *keris gabus* (sharp *[1]) or *keris terapang* (having a cross-piece or sheath covered with gold *[1]).

22.2 Folklore

The *Sejarah Melayu* tells that the kris was made by a Javanese blacksmith (*pandai besi*) *[3] and wielded by the champion of Majapahit, a pendekar named Taming Sari from which the weapon derives its name. *[4] It was said to be so skillfully crafted that anyone wielding it was unbeatable. In some versions of the legend, the weapon was imbued with an enchantment that would make its user physically invulnerable. The Melakan admiral Hang Tuah eventually won it in a duel to the death after which the king of Majapahit presented the weapon to the victor. *[5] Later when Hang Tuah failed to bring back the princess from Gunung Ledang, he gave the kris to Tun Mamat to be returned to Sultan Mahmud Shah. Hang Tuah then disappeared and was never seen or heard of again. Another version of the legend has it that Hang Tuah threw the dagger into the river, saying that he would return when the kris re-appeared.

The Kris Taming Sari is said to have mystical powers such as hovering in the air during times of crisis or leaping out of its sheathe to fight on behalf of its wielder.

22.3 History

When Melaka was captured by Portuguese conquistadores in the 16th century, Sultan Mahmud retreated to Kampar in Sumatra, bringing all of Melaka's state regalia. He passed the weapon along with the other royal regalia to his son Muzaffar Shah who later became the ruler of Perak. It is still kept in the palace of his descendant Sultan Azlan Shah today as part of the state's regalia. *[6]

Before the Taming Sari became part of the Perak royalty's regalia, it is believed to have been a hereditary article of the family of the laksamana (admiral) who for generations, through succession, ruled as the territorial chief of Hilir Perak. It is believed that the last territorial chief who had the famed kris in his possession was Laksamana Mohd Amin Alang

Duakap. In 1876, he was arrested alongside many other rich **aristocrats** of his time for the alleged involvement in the murder of the first **British Resident, James W.W. Birch**. Together with Datuk Shahbandar Uda Kediti (the territorial chief of Kerian), Sultan Abdullah (the reigning Perak monarch of the time) and Menteri Paduka Ngah Ibrahim (the administrator of tin-rich **Larut**), Laksamana Mohd Amin was banished to the **Seychelles**.

22.4 References

- [1] Abridged Malay-English dictionary
- [2] “Keris Parts”
- [3] <http://old.blades.free.fr/utilities/glossary.htm>
- [4] Shellabear, W.G. (1909–1915). *Hikayat Hang Tuah*. Singapura: Sidang Methodist.
- [5] ThingsAsian.com, “Keris – Is it merely a sword?”.
- [6] “Mystical keris to go on display” . *The Star* (Malaysia). 7 April 2007.

Chapter 23

Shamshir-e Zomorrodnegar

Shamshir-e Zomorrodnegār (Persian: شمشیر زمردن‌گار, 'the emerald-studded sword') is a sword in the Persian legend **Amir Arsalan**. The witch mother of a hideous horned demon called **Fulad-zereh** used a charm to make his body invulnerable to all weapons except this specific sword.

Shamshir-e Zomorrodnegār originally belonged to **King Solomon**, and was carefully guarded by Fulad-zereh, not only because it was a valuable weapon, and indeed the only weapon that could harm the demon, but also because wearing it was a charm against magic. A wound inflicted by this sword could only be treated by a special potion made from a number of ingredients, including Fulad-zereh's brains.

23.1 References

- Encyclopaedia Iranica

Chapter 24

Totsuka-no-Tsurugi

The **Totsuka-no-Tsurugi** (十拳剣, lit. “Sword of Length Ten Times Its Handle”), **Ame-no-Habakiri** (天羽々斬, lit. “Snake-Slayer of Takamagahara”), **Ame-no-Ohabari** (天の尾羽張, lit. “sword of Takamagahara with blades on both sides of the tip”), or **Worochi-no-Aramasa** is the legendary sword of the Shinto god **Susanoo**. It was also the sword used by **Izanagi** to kill his offspring, **Kagu-tsuchi**.* [1]

24.1 History

It's never referred when it was forged or by whom; but the storm god (Susanoo) had it with him when he was banished from heaven. According to “Nihongi: Chronicles of Japan from the Earliest Times to A.d. 697” page 57, it is now held in the Kambe of Kibi.

24.2 The legend

After the sword's owner, Susanoo, was banished from heaven by the reason of killing one of Amaterasu's Attendants and destroying her rice fields, he descended to the Province of Izumo where he met Ashinazuchi, an elderly man who told him that the **Yamata no Orochi** (“Eight-Branded Serpent”), who had consumed seven of his eight daughters, was coming soon to eat the last one: **Kushinada-hime**.

Susanoo decided to help the family and investigated the creature, soon he begged Ashinazuchi for permission to marry **Kushinada-hime**, which was granted; having his plan ready, he transformed his wife into a comb so he could have her near in the battle. As the great snake came, it put each one of his eight heads through the gates the god built, searching for the daughter; as a bait the god had put big amounts of sake after each gate, the snake took the bait and got drunk; having an easy chance, Susanoo took the **Worochi no Ara-masa** and cut every head off the snake, proceeding with the tails, in the fourth one he found an exceptionally great sword, the **Kusanagi-no-Tsurugi**.

Having the sword in his hands he returned to the heaven offering the sword as a reconciliation gift to his sister Amaterasu.

24.3 The Kojiki version

So, having been expelled, [His-Swift-impetuous-Male-Augustness] descended to a place [called] **Tori-kami** at the head-waters of the River **Hi** in the Land of **Idzumo**. At this time some chopsticks came floating down the stream. So His-Swift-Impetuous-Male-Augustness, thinking that there must be people at the head-waters of the river, went up it in quest of them, when he came upon an old man and an old woman, --two of them,--who had a young girl between them, and were weeping. Then he deigned to ask: “Who are ye?” So the old man replied, saying: “I am an Earthly Deity, child of the Deity Great-Mountain-Possessor. I am

called by the name of Foot-Stroking-Elder, my wife is called by the name of Hand-Stroking Elder, and my daughter is called by the name of Wondrous-Inada-Princess.”

Again he asked: What is the cause of your crying?" [The old man answered] saying: "I had originally eight young girls as daughters. But the eight-forked serpent of Koshi has come every year and devoured [one], and it is now its time to come, wherefore we weep." Then he asked him: "What is its form like?" [The old man] answered, saying: "Its eyes are like akahagachi, it has one body with eight heads and eight tails. Moreover on its body grows moss, and also chamaecyparis and cryptomerias. Its length extends over eight valleys and eight hills, and if one look at its belly, it is all constantly bloody and inflamed." (What is called here akakagachi is the modern hohodzuki [winter-cherry]) Then His-Swift-Impetuous-Male-Augustness said to the old man: "If this be thy daughter, wilt thou offer her to me?" He replied, saying: "With reverence, but I know not thine august name." Then he replied, saying: "I am elder brother to the Heaven-Shining-Great-August-Deity. So I have now descended from Heaven."

Then the Deities Foot-Stroker-Elder and Hand-Stroking-Elder said: "If that be so, with reverence will we offer [her to thee]." So His-Swift-Impetuous-Male-Augustness, at once taking and changing the young girl into a multitudinous and close-toothed comb which he stuck into his august hair-bunch, said to the Deities Foot-Stroking-Elder and Hand-Stroking-Elder: "Do you distil some eight-fold refined liquor. Also make a fence round about, in that fence make eight gates, at each gate tie [together] eight platforms, on each platform put a liquor-vat, and into each vat pour the eight-fold refined liquor, and wait." So as they waited after having thus prepared everything in accordance with his bidding, the eight-forked serpent came truly as [the old man] had said, and immediately dipped a head into each vat, and drank the liquor. Thereupon it was intoxicated with drinking, and all [the heads] lay down and slept.

Then His-Swift-Impetuous-Male-Augustness drew the ten-grasp sabre that was augustly girded on him, and cut the serpent in pieces, so that the River Hi flowed on changed into a river of blood. So when he cut the middle tail, the edge of his august sword broke. Then, thinking it strange, he thrust into and split [the flesh] with the point of his august sword and looked, and there was a great sword [within]. So he took this great sword, and, thinking it a strange thing, he respectfully informed the Heaven-Shining-Great-August-Deity. This is the Herb-Quelling Great Sword. (tr. Chamberlain 1919:71-3)

24.4 References

- [1] Encyclopedia of Shinto: Amenoohabari

Chapter 25

Flaming sword (mythology)



Painting by Ferdinand Victor Eugène Delacroix of an angel (Camael) expelling Adam and Eve with a flaming sword

A **flaming sword** is a sword glowing with flame by some supernatural power. Flaming swords have existed in legend and myth for thousands of years.

According to the Bible, a cherub (or the archangel Uriel in some traditions) with a flaming sword was placed by God at

the gates of **Paradise** after **Adam** and **Eve** were banished from it (**Genesis** 3:24).

Eastern Orthodox tradition says that after **Jesus** was crucified and resurrected, the flaming sword was removed from the **Garden of Eden**, making it possible for humanity to re-enter Paradise. *^[1]

A flaming sword with immense destructive power appears in **Norse mythology**. It is said to be wielded by **Surtr**, the leader of the giants of **Muspelheim**. *^[2]

25.1 See also

- Flame-bladed sword
- Flaming sword (effect)

25.2 References

[1] Orthodox liturgy of the third Sunday of Lent

[2] Faulkes (1995:9–10)

Chapter 26

Cura Si Manjakini

Cura Si Manjakini (Malay: *Pedang Cura Si Manjakini* Jawi: *قِدَغْ چورا سي منج الكيني*) is a sword mentioned in the legends of the **Malay Annals** as originally possessed by **Sang Sapurba**, the legendary ancestor of Malay kings. For hundreds of years, the sword became a symbol of a rightful sovereignty and power in Malay culture. It was first inherited by **Sang Nila Utama** the founder of **Singapura**, later by **Parameswara** the first ruler of **Melaka Sultanate**, and then by **Muzaffar Syah I** the first **Sultan of Perak**. The sword is now a part of the **Perak Sultanate's** official regalia.* [1]

26.1 Etymology

The name “cura si manjakini” is said to originate from the **Sanskrit** word *churiga* (*si*) *Mandakini* means “the blade of the **Mandakini**”.* [2] Other theory relates its name with “Curik Man Dakini” - *curik* being a Tamil-Sanskrit word that meant ‘to cleave’ ; “man” deriving from the Sanskrit word *mantera*; and *Dakini* which was a *mambang kecil* that was said to devour the flesh and blood of man.

26.2 Legend

Tradition in the **Malay Annals** hold that the founder of the major line of rulers in the **Malay world** was a prince named **Sang Sapurba** who alleged to be the descendant of **Alexander The Great** with his Indian wife.* [3] **Sang Sapurba**, then known as **Sri Nila Pahlawan** first revealed himself with his younger brothers, **Sri Krishna Pandita** and **Sri Nila Utama**, upon the sacred hill of **Seguntang** in the hinterland of **Palembang**. The princes were later descended into the great plain watered by the **Palembang river**, where **Sang Sapurba** married **Wan Sendari**, the daughter of the local chief, **Demang Lebar Daun**, and was everywhere accepted as ruler of the land.* [3] At a later date **Sang Sapurba** is said to have crossed the great central range of **Sumatra** into the **Minangkabau Highlands**, where one of his warriors, **Permasku Mambang**, slew the great serpent **Saktimuna** using the legendary sword, and was made the king of a grateful people and the founder of the long line of **Princes of Minangkabau**.* [4]

26.3 References

- [1] The Straits Times 1939
- [2] Hill 1956, p. 18
- [3] Buyers, p. *Genealogy of Malacca-Johor*
- [4] A. Samad 1979, p. 28

26.4 Bibliography

- A. Samad, Ahmad (1979), *Sulalatus Salatin (Sejarah Melayu)*, Dewan Bahasa dan Pustaka, ISBN 983-625-601-6
- Buyers, Christopher, *The Royal Ark - Royal and Ruling Houses of Africa, Asia, Oceania and the Americas*, retrieved 2012-10-04
- Hill, A.H (1956), *The Malay Keris and Other Weapons*, Malaysian Branch of the Royal Asiatic Society,
- Leyden, John (1821), *Malay Annals (translated from the Malay language)*, Longman, Hurst, Rees, Orme and Brown
- The Straits Times (1939), *Sword of Alexander in State Regalia (2 March)*, retrieved 2012-12-15

Chapter 27

Caladbolg

Caladbolg (“hard cleft” , cognate with Middle Welsh: *Caledfwlch* in medieval Welsh literature and *Excalibur* in the Matter of Britain; the name appears in the plural as a generic word for “great swords” in the 10th-century Irish translation of the classical tale The Destruction of Troy, *Togail Troi** [1] [2]), sometimes written *Caladcholg* (“hard blade”), is the sword of Fergus mac Róich from the Ulster Cycle of Irish mythology. Spelled *Caladcholg*, it is also associated with the more obscure Ulster hero Fergus mac Léti, suggesting a conflation of two legends. It was said to be a two-handed sword that made a circle like an arc of rainbow when swung, and to have the power to slice the tops off hills and slaughter an entire host.

During the events of the *Táin Bó Cúailnge*, Ailill mac Máta takes Caladbolg away from Fergus mac Róich when he discovers Fergus' affair with his wife Medb. He gives it back when the Ulaid rally against his armies. Fergus wreaks havoc against Ulster's forces with his blade, but Conall Cernach convinces him not to kill Conchobar mac Nessa. Fergus strikes the “Three Great” Strokes on three small hills instead, blasting off their tops.

27.1 References

- [1] Thurneysen, R. “Zur Keltischen Literatur und Grammatik” , Zeitschrift für celtische Philologie, Volume 12, p. 281ff.
- [2] O'Rahilly, T. F., Early Irish history and mythology, Dublin Institute for Advanced Studies, 1957, p. 68

Chapter 28

Excalibur

For other uses, see [Excalibur](#) (disambiguation).

Excalibur or **Caliburn** is the legendary sword of King Arthur, sometimes attributed with magical powers or associated with the rightful sovereignty of Great Britain. Sometimes Excalibur and the Sword in the Stone (the proof of Arthur's lineage) are said to be the same weapon, but in most versions they are considered separate. The sword was associated with the Arthurian legend very early. In Welsh, the sword is called **Caledfwlch**; in Cornish, the sword is called **Calesvol**; in Breton, the sword is called **Kaledvoulc'h**; in Latin, the sword is called **Caliburnus**.

28.1 Forms and etymologies

The name *Excalibur* ultimately comes from the ancestor of Welsh *Caledfwlch* (and Breton *Kaledvoulc'h*, Middle Cornish *Calesvol*) which is a compound of *caled* “hard” and *bwlch* “breach, cleft”.^[1] *Caledfwlch* appears in several early Welsh works, including the poem *Preiddeu Annwfn* (though it is not directly named - but only alluded to - here) and the prose tale *Culhwch and Olwen*, a work associated with the *Mabinogion* and written perhaps around 1100. The name was later used in Welsh adaptations of foreign material such as the *Bruts*, which were based on Geoffrey. It is often considered to be related to the phonetically similar *Caladbolg*, a sword borne by several figures from Irish mythology, although a borrowing of *Caledfwlch* from Irish *Caladbolg* has been considered unlikely by Rachel Bromwich and D. Simon Evans. They suggest instead that both names “may have similarly arisen at a very early date as generic names for a sword”; this sword then became exclusively the property of Arthur in the British tradition.^[1]^[2] Most Celticists consider Geoffrey's *Caliburnus* to be derivative of a lost Old Welsh text in which *bwlch* had not yet been lenited to *fwlch*.^[3]^[4]^[1] In Old French sources this then became *Escalibor*, *Excalibor* and finally the familiar *Excalibur*.

Geoffrey of Monmouth, in his *Historia Regum Britanniae*, written c. 1136 AD, Latinised the name of Arthur's sword as *Caliburnus* (potentially influenced by the Medieval Latin spelling *calibs* of Classical Latin *chalybs*, from Greek *chályps* [χάλυψ] “steel”) and states that it was forged in the Isle of Avalon.

Geoffrey Gaimar, in his Old French *L'Etoire des Engles*, written between 1134-1140 AD, mentions Arthur and his sword: “this Constantine was the nephew of Arthur, who had the sword Caliburc” (“*Cil Costentin li niès Artur, Ki out l'espee Caliburc*”).^[5]^[6]

In Wace's c. 1150-1155 AD *Roman de Brut*, an Old French translation and versification of Geoffrey of Monmouth's *Historia Regum Britanniae*, the sword is called *Calabrum*, *Callibourc*, *Chalabrun*, and *Calabrun* (with alternate spellings such as *Chalabrum*, *Calibore*, *Callibor*, *Caliborne*, *Calliborc*, and *Escaliborc*, found in various manuscripts of the *Brut*).^[7]

In Chrétien de Troyes' late 12th century Old French *Perceval*, Gawain carries the sword *Escalibor* and it is stated, “for at his belt hung Excalibor, the finest sword that there was, which sliced through iron as through wood.”^[8] (“*Qu'il avoit cainte Escalibor, la meillor espee qui fust, qu'ele trenche fer come fust.*”^[9]). This statement was probably picked up by the author of the *Etoire Merlin*, or Vulgate Merlin, where the author (who was fond of fanciful folk etymologies) asserts

that Escalibor “is a Hebrew name which means in French 'cuts iron, steel, and wood'”^[10] (“*c'est non Ebrieu qui dist en franchois trenche fer & achier et fust*”; note that the word for “steel” here, *achier*, also means “blade” or “sword” and comes from medieval Latin *aciarium*, a derivative of *acies* “sharp”, so there is no direct connection with Latin *chalybs* in this etymology). It is from this fanciful etymological musing that **Thomas Malory** got the notion that Excalibur meant “cut steel”^[11] (“the name of it,” said the lady, “is Excalibur, that is as moche to say, as Cut stele.”).

28.2 Excalibur and the Sword in the Stone



The Lady of the Lake offering Arthur Excalibur, by Alfred Kappes (1880)

In Arthurian romance, a number of explanations are given for Arthur's possession of Excalibur. In **Robert de Boron's** *Merlin*, Arthur obtained the throne by pulling a sword from a stone. (The story of the Sword in the Stone has an analogue in some versions of the story of **Sigurd** (the **Norse** proto-Siegfried), whose father, **Sigmund**, draws the sword **Gram** out of the tree **Barnstokkr** where it is embedded by the Norse god **Odin**.) In this account, the act could not be performed except by “the true king,” meaning the divinely appointed king or true heir of **Uther Pendragon**. This sword is thought by many to be the famous Excalibur, and its identity is made explicit in the later so-called *Vulgate Merlin Continuation*, part of the **Lancelot-Grail** cycle.^[12] The challenge of drawing a sword from a stone also appears in the Arthurian legends of **Galahad**, whose achievement of the task indicates that he is destined to find the **Holy Grail**.

However, in what is sometimes called the *Post-Vulgate Merlin*, Excalibur was given to Arthur by the **Lady of the Lake** sometime after he began to reign. She calls the sword “Excalibur, that is as to say as Cut-steel.” In the *Vulgate Mort Artu*, Arthur orders **Griflet** to throw the sword into the enchanted lake. After two failed attempts (as he felt such a great sword should not be thrown away), he finally complies with the wounded king's request and a hand emerges from the lake to catch it, a tale which becomes attached to **Bedivere** instead in Malory and the English tradition.^[13] Malory records both versions of the legend in his *Le Morte d'Arthur*, naming both swords as Excalibur.^[14]^[15]

In popular fiction, the two are often made as the same, such as in the film *Excalibur*. The novel itself does present the swords as separate. *The Sword in the Stone* is the title of a 1938 novel and an animated Disney film.

28.3 History

In Welsh legend, Arthur's sword is known as *Caledfwlch*. In *Culhwch and Olwen*, it is one of Arthur's most valuable possessions and is used by Arthur's warrior Llenlleawg the Irishman to kill the Irish king Diwrnach while stealing his magical cauldron (Irish mythology mentions a weapon *Caladbolg*, the sword of Fergus mac Roich. Caladbolg was also known for its incredible power and was carried by some of Ireland's greatest heroes. The name, which can also mean “hard cleft” in Irish, appears in the plural, *caladbuilc*, as a generic term for “great swords” in *Togail Troi* (“The Destruction of Troy”), the 10th century Irish translation of the classical tale.*[16]*[17]).

Though not named as *Caledfwlch*, Arthur's sword is described vividly in *The Dream of Rhonabwy* one of the tales associated with the *Mabinogion*:

Then they heard Cadwr Earl of Cornwall being summoned, and saw him rise with Arthur's sword in his hand, with a design of two chimeras on the golden hilt; when the sword was unsheathed what was seen from the mouths of the two chimeras was like two flames of fire, so dreadful that it was not easy for anyone to look. At that the host settled and the commotion subsided, and the earl returned to his tent.
—From *The Mabinogion*, translated by Jeffrey Gantz.*[18]

In the late 15th/early 16th century Middle Cornish play *Beunans Ke*, Arthur's sword is called *Calesvol*, which is etymologically an exact Middle Cornish cognate of the Welsh *Caledfwlch*. It is unclear if the name was borrowed from the Welsh (if so, it must have been an early loan, for phonological reasons), or represents an early, pan-Brittonic traditional name for Arthur's sword.*[19]

Geoffrey of Monmouth's *History of the Kings of Britain* is the first non-Welsh source to speak of the sword. Geoffrey says the sword was forged in Avalon and Latinises the name “Caledfwlch” as *Caliburnus*. When his influential pseudo-history made it to Continental Europe, writers altered the name further until it finally took on the popular form *Excalibur* (various spellings in the medieval Arthurian Romance and Chronicle tradition include: Calabrun, Calabrum, Calibourne, Callibourc, Calliborc, Calibourch, Escaliborc, and Escalibor*[20]). The legend was expanded upon in the *Vulgate Cycle*, also known as the Lancelot-Grail Cycle, and in the *Post-Vulgate Cycle* which emerged in its wake. Both included the work known as the *Prose Merlin*, but the Post-Vulgate authors left out the *Merlin Continuation* from the earlier cycle, choosing to add an original account of Arthur's early days including a new origin for Excalibur.

In several early French works such as Chrétien de Troyes' *Perceval, the Story of the Grail* and the *Vulgate Lancelot Proper* section, Excalibur is used by Gawain, Arthur's nephew and one of his best knights. This is in contrast to later versions, where Excalibur belongs solely to the king.

28.4 Attributes

In many versions, Excalibur's blade was engraved with phrases on opposite sides: “Take me up” and “Cast me away” (or similar). In addition, when Excalibur was first drawn, in the first battle testing Arthur's sovereignty, its blade blinded his enemies. Thomas Malory*[21] writes: “thenne he drewe his swerd Excalibur, but it was so breyght in his enemyes eyen that it gaf light lyke thirty torchys.”

Excalibur's scabbard was said to have powers of its own. Loss of blood from injuries, for example, would not kill the bearer. In some tellings, wounds received by one wearing the scabbard did not bleed at all. The scabbard is stolen by Morgan le Fay in revenge for the death of her beloved Accolon and thrown into a lake, never to be found again.

Nineteenth century poet Alfred, Lord Tennyson, described the sword in full Romantic detail in his poem “Morte d'Arthur” , later rewritten as “The Passing of Arthur” , one of the *Idylls of the King*:

There drew he forth the brand Excalibur,
 And o'er him, drawing it, the winter moon,
 Brightening the skirts of a long cloud, ran forth
 And sparkled keen with frost against the hilt:
 For all the haft twinkled with diamond sparks,
 Myriads of topaz-lights, and jacinth-work
 Of subtlest jewellery.

28.5 Arthur's other weapons

Excalibur is by no means the only weapon associated with Arthur, nor the only sword. Welsh tradition also knew of a dagger named Carnwennan and a spear named Rhongomyniad that belonged to him. **Carnwennan** (“Little White-Hilt”) first appears in *Culhwch and Olwen*, where it was used by Arthur to slice the Very Black Witch in half. ^[22] ^[1] Rhongomyniad (“spear” + “striker, slayer”) is also first mentioned in *Culhwch*, although only in passing; it appears as simply *Ron* (“spear”) in Geoffrey's *Historia*. ^[3] ^[1] In the *Alliterative Morte Arthure*, a Middle English poem, there is mention of Clarent, a sword of peace meant for knightng and ceremonies as opposed to battle, which was stolen and then used to kill Arthur by **Mordred**. ^[23] The *Prose Lancelot* of the *Vulgate Cycle* mentions a sword called Seure, which belonged to the king but was used by Lancelot in one battle. ^[24]

28.6 Similar weapons

There are other similar weapons described in other mythologies. In particular, **Claíomh Solais**, which is an Irish term meaning “Sword of Light” , or “Shining Sword” , which appears in a number of orally transmitted Irish folk-tales.

28.7 See also

- *Excalibur* (film)
- Durandal (legendary sword)
 - Roland
- Greysteil (a sinister knight killed with the mystic sword Egeking)
- Joyeuse (legendary sword wielded by Charlemagne)
 - Charlemagne
- Kusanagi (a Japanese sword, one of the three imperial Japanese regalia of the ruling family)
- Sharur (mystical mace wielded by Ninurta)
- The Singing Sword (fictional sword)
 - Prince Valiant (a fictional comic book / graphic novel character)
- Sword of Attila (legendary sword of Attila the Hun)
- Thuận Thiên (a legendary Vietnamese sword)
- Tizona (one of the legendary swords wielded by El Cid)
 - Rodrigo Díaz de Vivar (El Cid)
- Colada (the other legendary sword wielded by El Cid)
 - Rodrigo Díaz de Vivar (El Cid)

28.8 Notes

- [1] R. Bromwich and D. Simon Evans, *Culhwch and Olwen. An Edition and Study of the Oldest Arthurian Tale* (Cardiff: University of Wales Press, 1992), pp. 64-65
- [2] T. Green, *Concepts of Arthur* (Stroud: Tempus, 2007), p. 156
- [3] P. K. Ford, "On the Significance of some Arthurian Names in Welsh" in *Bulletin of the Board of Celtic Studies* 30 (1983), pp. 268-73 at p. 271;
- [4] James MacKillop, *Dictionary of Celtic Mythology* (Oxford: Oxford University Press, 1998), pp. 64-65, 174.
- [5] Hardy, T.D. and Martin, C. T. (eds./trans.), Gaimar, Geoffrey. *L'Estoire des Engles*, Eyre and Spottiswoode, London, 1889, p. 2.
- [6] Wright, T. (ed.); Gaimar, Geoffrey. *Gaimar, Havelok et Herward*, Caxton Society, London, 1850, p. 2
- [7] De Lincy, Roux (ed.), Wace, *Roman de Brut*, v. II, Edouard Frère, Rouen, 1838, pp. 51, 88, 213, 215.
- [8] Bryant, Nigel (trans., ed.). *Perceval: The Story of the Grail*, DS Brewer, 2006, p. 69
- [9] Roach, William. *Chrétien De Troyes: Le Roman De Perceval ou Le Conte Du Graal*, Librairie Droz, 1959, p. 173
- [10] Loomis, R. S. *Arthurian Tradition and Chrétien de Troyes*, Columbia, 1949, p. 424
- [11] Vinaver, Eugene (ed.) *The works of Sir Thomas Malory*, Volume 3. Clarendon, 1990, p. 1301
- [12] Micha, Alexandre (ed.). *Merlin: roman du XIIIe siècle* (Geneva: Droz, 1979)
- [13] Lacy, N. J. (trans.) *Lancelot-Grail: The Old French Arthurian Vulgate and Post-Vulgate in Translation*, 5 vols (New York: Garland, 1992-6)
- [14] Malory, Sir Thomas. *Le Morte D'Arthur*, University of Michigan Humanities Text Initiative, 1997. p. 7.
- [15] Malory, p. 46.
- [16] Thurneysen, R. "Zur Keltischen Literatur und Grammatik" , *Zeitschrift für celtische Philologie*, Volume 12, p. 281ff.
- [17] O'Rahilly, T. F. *Early Irish history and mythology*, Dublin Institute for Advanced Studies, 1957, p. 68
- [18] Gantz, *The Mabinogion*, p. 184.
- [19] Koch, John. *Celtic Culture: A Historical Encyclopedia*, Volume 1, ABC-CLIO, 2006, p. 329.
- [20] Zimmer, Heinrich. "Bretonische Elemente in der Arthursage des Gottfried von Monmouth" , *Zeitschrift für französische Sprache und Literatur*, Volume 12, E. Franck's, 1890, p. 236.
- [21] Book I, 19, from *The Works of Sir Thomas Malory*, Ed. Vinaver, Eugène, 3rd ed. Field, Rev. P. J. C. (1990). 3 vol. Oxford: Oxford University Press. ISBN 0-19-812344-2, ISBN 0-19-812345-0, ISBN 0-19-812346-9. (This is taken from the *Winchester Manuscript*).
- [22] T. Jones and G. Jones, *The Mabinogion* (London: Dent, 1949), p. 136
- [23] *Alliterative Morte Arthure*, TEAMS, retrieved 26-02-2007
- [24] Warren, Michelle. *History On The Edge: Excalibur and the Borders of Britain, 1100-1300* (Minneapolis: University of Minnesota Press) p. 212

28.9 References

- Bromwich, R. and Simon Evans, D. *Culhwch and Olwen. An Edition and Study of the Oldest Arthurian Tale* (Cardiff: University of Wales Press, 1992)
- Ford, P.K. “On the Significance of some Arthurian Names in Welsh” in *Bulletin of the Board of Celtic Studies* 30 (1983), pp. 268–73
- Gantz, Jeffrey (translator) (1987). *The Mabinogion*. New York: Penguin. ISBN 0-14-044322-3.
- Green, T. *Concepts of Arthur* (Stroud: Tempus, 2007) ISBN 978-0-7524-4461-1
- Jones, T. and Jones, G. *The Mabinogion* (London: Dent, 1949)
- Lacy, N. J. *Lancelot-Grail: The Old French Arthurian Vulgate and Post-Vulgate in Translation* (New York: Garland, 1992-6), 5 vols
- Lacy, N. J (ed). *The New Arthurian Encyclopedia*. (London: Garland. 1996). ISBN 0-8153-2303-4.
- MacKillop, J. *Dictionary of Celtic Mythology* (Oxford: Oxford University Press, 1998)
- Micha, Alexandre. *Merlin: roman du XIIIe siècle* (Geneva: Droz, 1979)

28.10 External links

- The Camelot Project at the University of Rochester: Excalibur and The Sword In The Stone



Morgan le Fay Casts Away the Scabbard, by *Henry Justice Ford* (1902)

Chapter 29

Claíomh Solais

This article is about the sword of folklore. For the newspaper, see [An Claidheamh Soluis](#). For other uses, see [Claíomh Solais \(disambiguation\)](#).

Claíomh Solais (reformed spelling), **Claidheamh Soluis** (unreformed Mod. Ir.)^[1] (IPA:Irish pronunciation: [ˈkʲl̪ˠiːv ˈs̪ˠˠʲ]; *an cloidheamh solais* (variant spelling^[2]) pronunc. roughly /kleeve-solish/), is an Irish term meaning “Sword of Light” , or “Shining Sword” , which appears in a number of orally transmitted Irish folk-tales esp. of the “adventure in the otherworld (giant's land)” variety. It also appears in numerous Scottish Gaelic folk-tales.^[3]

Recent popularized notions equate this weapon with swords from Irish mythology ([Cúchulainn](#)'s sword Cruaidín,^[4] or [Nuada](#)'s sword, one of the [Four Treasures of the Tuatha Dé Danann](#)), but this is not founded on solid literary evidence. A paragraph at bottom will be devoted to the discussion of this comingling, but the present article centers on the survey of the sword of light as they actually occur in stories passed down in the olden days.

29.1 Overview

The folk tales featuring the *claidheamh soluis* typically compels the hero to perform (three) sets of tasks, aided by helpers, who may be a servant woman, “helpful animal companions” , or some other supernatural being. The majority of are also bridal quests (or involve the winning of husbands in e.g., [Maol a Chliobain](#)^[5]).

The adversary is usually described as a giant (*guragach* or *fermór*), who oftentimes cannot be defeated except by some secret means. Thus the hero or helper may resort to the sword of light as the only effective weapon against this enemy. But often the sword is not enough, and the supernatural enemy has to be attacked on a single vulnerable spot on his body. The weak spot, moreover, may be an external soul concealed somewhere in the world at large (inside animals, etc.), and in the case of “The Young King of Esaidh Ruadh” ,^[6] this soul is encased within a [nested](#) series of animals.

The crucial secret to the hero's success is typically revealed by a woman, i.e., his would-be bride or the damsel in distress (the woman servant held captive by giants), etc. And even when the secret's revealant is an animal, she may in fact be a human transformed into beast (e.g. the great grey cat in “The Widow and her Daughters” ^[7]).

The woman as the possessor of the secret seems to be an element of preeminent importance, suggested by the fact that one tale bears the title “The Shining Sword and the Knowledge of the Cause of the One Story about Women” (and Kennedy's tale *Fios Fath an aon Sceil* or 'perfect narrative of the unique story'^[8] may be a corruption of this). A parallel to this is the question “What is it that women most desire?” posed in the Arthurian tale of [The Wedding of Sir Gawain and Dame Ragnelle](#), which may be a basis for further comparative analysis.

29.2 Irish Folktales

See under [#Primary sources](#) for bibliography of the compilations.



Definitive 6-pence stamp of Sword of Light, Ireland, 1922-3. Arched caption reads "An Claidream Soluis"

- "The Story of the Sculloge's son from Muskerry (*Sceal Vhic Scolloige*)" (Kennedy 1866, pp. 255-)
- "Fios Fath an aon Sceil" (perfect narrative of the unique story) (Kennedy 1866, pp. 266-)
- "The Weaver's Son and the Giant of the White Hill" , (Curtin 1890, pp. 64-77). Here the "sword of sharpness" . [9]
- "The Thirteenth Son of the King of Erin" , (Curtin 1890, pp. 157-174)

- “Morraha; Brian More, son of the high-king of Erin, from the Well of Enchantments of Binn Edin” (Larminie 1893, pp. 10–30)
- “Simon and Margaret” (Larminie 1893, pp. 130–138)
- “Beauty of the World” (Larminie 1893, pp. 155–167)
- “The King who had Twelve Sons” (Larminie 1893, pp. 196–210)
- “Smallhead and the King's Sons” (Jacobs 1894, pp. 80–96 (No.XXXIX); Curtin, contrib. “Hero Tales of Ireland” (New York Sun))
- “The Shining Sword and the Knowledge of the Cause of the One Story about Women” (O’Faharta 1897, pp. 477–92 (ZCP 1))
- “The Snow, Crow, and the Blood” (MacManus 1900, pp. 151–174). This tale closely parallels another collected by Hyde entitled “Mac Rí Eireann (The King of Ireland's Son)”, *[\[10\]](#) but in Hyde's version the hero's party obtains “the sword of the three edges” (cloidearn na tri faobar).
- an untitled tale of Finn's three sons by the Queen of Italy collected at Glenties in Donegal, (Andrews 1919, pp. 91-)
- “An Claidheamh Soluis” (Ó Ceocháin 1927 (*Béalóideas* I, i (1927), pp. 277–282))

29.3 Scottish Gaelic Folktales

The publication of tales from the Highlands (Campbell 1860, *Popular Tales of the West Highlands*) predate the Irish tales becoming available in print. The magic sword sometimes appearing under variant names such as the “White Glave of Light” (Scottish Gaelic: *an claidheamh geal soluis*).

- “The Young King of Esaidh Ruadh” (Campbell 1860, vol. I, pp.1-, No. 1;)
- “Widow's Son” (Campbell 1860, vol. I, pp.47-, No.2, 2nd variant;)
- “Tale of Conal Crovi” (Campbell 1860, vol. I, pp.125-, No.6;)
- “Tale of Connal” (Campbell 1860, vol. I, p.143-, No.7;)
- “Maol a Chliobain” (Campbell 1860, vol. I, pp.251-, No.17;)
- “The Widow and her Daughters” (Campbell 1860, vol. II, pp.265-, No.41, 2nd variant;)
- “Mac Iain Direach” (Campbell 1860, vol. II, pp.328-, No.46;)
- “An Sionnach, the Fox” (Campbell 1860, vol. II, pp.353-, No.46, 4th variant;)
- “The History of Kitty Ill-Pretts” (Bruford & MacDonald 1994, pp. 185–190, No. 21)

There is also a Donegal tale (“Hung up Naked Man” , summ. in English by Loomis; “Éamonn Ua Cíórrthais(?)” ed. Quiggin,) strikingly similar to the “Young King of Esaidh Ruadh” above, even though it does not mention a sword of light.*[\[11\]](#)*[\[12\]](#)

29.4 Popular culture

29.4.1 Commingling with mythological swords

The assertion that Claidheamh Soluis is “a symbol of Ireland attributed in oral tradition to Cúchulainn” (Mackillop* [13]) does not seem very representative, since in the body of folktales that mention the sword of light (listed above), few (if any) names Cuchulainn as the protagonist. And T. F. O’Rahilly only went as far as to suggest that the “sword of light” in folk tales was a vestige of Cúchulainn’s Cruaidín Catutchenn.* [14] This sword (aka “Socht’s sword”) is said to have “shone at night like a candle” according to a version of Echtrae Cormaic (“Adventures of Cormac mac Airt”).* [15]

In some circles, the Claidheamh Soluis has been asserted to be the sword of Nuada Airtgetlám, one of The Four Treasures of the Tuatha Dé Danann. This notion has become popular in Japan, where this information was disseminated by the fantasy related mythology reference.* [16] It has been reported that artist Jim Fitzpatrick had been the one who identified Nuada’s sword as the Claidheamh Soluis in his novels (*Book of Conquests* (1978), *The Silver Arm* (1981), and *Érinsaga* (1985)).

There is slim literary grounds for calling Nuada Airtgetlám’s sword the Claidheamh Soluis. One scrap of text that might encourage the notion is found in the *Scéla Conchobuir meic Nessa*, where one of the eighteen shields (or swords* [17]) of Ulstermen is called “the Candle of Nuada” (Irish: *Chaindel Nuadat*, Kinsella tr. “Nuadu’s Cannel—a bright torch”).* [18]* [19] This Nuada here is presumably an Ulster warrior but difficult to identify so that one is tempted to speculate the deity is meant.

29.4.2 Connection to other swords

Unsurprisingly, some have seen parallels with this to Excalibur, due to some of the descriptions regarding how it shone. When Excalibur was first drawn, in the first battle testing King Arthur’s sovereignty, its blade blinded his enemies. Thomas Malory* [20] writes: “thenne he drewe his swerd Excalibur, but it was so breyght in his enemyes eyen that it gaf light lyke thirty torchys.”

29.5 Gallery

29.6 See also

- Lug’s Spear
- Lúin of Celtchar

29.7 Citations

[1] Mackillop 1998

[2] O’Rahilly 1946, EIHM, p.68; Kennedy

[3] Campbell 1860, I, 24, “The sword of light is common in Gaelic stories;..” etc.

[4] “the Divine Hero overcomes his father the Otherworld-god with that god’s own weapon, the thunderolt, known variously in story-telling by names such as the *Gaí Bulga* (Cú Chulainn’s weapon), the *Caladbolg* (Arthur’s Escalibur), or the *Claidheamh Soluis* of our halfpenny postage-stamps.” G.M., review of O’Rahilly 1946(EIHM), in: *Studies, an Irish Quarterly Review*; Vol. 35, No. 139 (Sep. 1946), pp. 420-422 JSTOR p.421

[5] Campbell 1860, vol. I, 251 (#17)

[6] Campbell 1860, vol. 1, pp.1-, (No.1)

- [7] Campbell 1860, vol. II, 265 (NO.41)
- [8] Kennedy 1866, pp. 266-
- [9] Also see notice in A.C.L. Brown, “Bleeding Lance” , PMLA 25, p. 20
- [10] in Hyde, Douglas (1890), *Beside the Fire* (Internet Archive), London: David Nutt, pp.18-47. Taken down from Seágan O Cuineagáin (John Cunningham), village of Baile-an-phuill (Ballinphil), Co. Roscommon, half mile from Mayo. This tale is also closely summarized and analyzed for folk motives by Mackillop 1998, under “King of Ireland’s Son”
- [11] Loomis 1997, pp. 18-
- [12] The Irish text is Edmund Crosby Quiggin, *Dialect of Donegal* (1906), 201 [wikisource](#)
- [13] Mackillop 1998, *Dict. Celtic Mythol.*
- [14] O’Rahilly 1946, EIHM, p. 68, “Cúchulainn possessed not only the spear of Bulga, but also a sword, known as *in Cruaidín Catutchemn*, which shone at night like a torch. In folk tales the lightning-sword has survived as “the sword of light” (*an clóidheamh solais*), possessed by a giant and won from him by a hero.”
- [15] p. 218, in: Stokes, Whitley, ed. tr., *Scél na Fír Flatha, Echtra Chormaic i Tír Tairngiri agus Cert Claidib Chormaic* (the Irish Ordeals, Cormac’s Adventure in the Land of Promise, and the Decision as to Cormac’s Sword), in *Irische Texte III*, 1 (Leipzig 1891) pp. 183–229.
- [16] Takebe & Kaiheitai 1990, p. 58 and derivative literature. According to Takebe’s reference book, Nuadha wore a shining sword called the Claimh Solais (phonetized Klau-Solas)—fiery sword, sword of light. The Claimh Solais was a magic sword carved with spells (runes), and reputedly an Undefeatable Sword such that once unsheathed, no one could escape its blows. And also, it was one of the Four Treasures of Erin brought from the mystical Isle of Findias in the North.” Japanese: 「クラウド・ソラス (Claimh Solais - 炎の剣、光の剣)」と呼ばれる輝く剣を身につけていました。クラウド・ソラスは呪文が刻んである魔剣で、一度鞘から抜かれたら、その一撃から逃れられる者はいない不敗の剣であるとも伝えられています。そしてまた、北方にある神秘島のフィンジアス (Findias) 市からもたらされた、エリン四至宝のうちの一つでした。(p.58)
- [17] Harry Mountain’s *Celtic Encyclopedia* calls Cormac’s Croda a sword, etc., Kinsella calls Leochlainn the hacking sword)
- [18] Tr. ed. Scéla Conchobair maic Nessa “The Tidings of Conchobar son of Ness” in *Ériu* 4 (1910), 18–33. ([books.google](#))
- [19] Kinsella, “How Conchobar was begotten, and how he took the kingship of Ulster” in *The Táin* (1969). Kinsella uses the tale from the Book of Leinster here (rather than the 1st recension of TBC). See his endnotes.
- [20] Book I, 19, from *The Works of Sir Thomas Malory*, Ed. Vinaver, Eugène, 3rd ed. Field, Rev. P. J. C. (1990). 3 vol. Oxford: Oxford University Press. ISBN 0-19-812344-2, ISBN 0-19-812345-0, ISBN 0-19-812346-9. (This is taken from the Winchester Manuscript).

29.8 References

29.8.1 Dictionaries

- * Mackillop, James (1998), *Dictionary of Celtic Mythology*, Oxford University Press, ISBN 0-19-280120-1
- Takebe, Nobuaki; Kaiheitai (1990), *Koku no kamigami*, Truth In Fantasy 6, Shin kigensha, ISBN 4-915146-24-3 (Japanese: 健部伸明と怪兵隊『虚空の神々』新紀元社)

29.8.2 Primary sources

Collected orally, as told in English

- Kennedy, Patrick, ed. (1866), *Legendary Fictions of the Irish Celts* (google), London: Macmillan and Co., sacred-texts (1891 ed.)

Gaelic texts provided

- Campbell, J. F. (1860), *Popular Tales of the West Highlands*, Edinburgh: Edmonston and Douglas ([books.google]: Vol. I Vol. II) (Sacred-Texts site: Vol. 1 Vol. 2 Vol. 3 Vol. 4)
- O'Faharta, D. (1897), “An Claidheamh Soluis Agus Fios Fáth an Aon Sgeil ar na Mnáibh(The Shining Sword and the Knowledge of the Cause of the One Story about Women)” (google), *Zeitschrift für Celtische Philologie* 1: 477–92 (ed., tr. in ZCP 1)
- Ó Ceocháin, Domhnall 1855-1966 (1927), “An Claidheamh Soluis” , *Béaloidas The Journal of Folklore of Ireland Society*, 1, No.1: 277–(ed. tr. in Irish folklore journal; Iml[eabhar] 1, uimh[ir] 1, meitheamh 1927 [= Vol 1, No. 1, June 1927])

29.8.3 Secondary sources

Translation only or Summaries

- Andrews, Elizabeth, ed. (1913), *Ulster Folklore*, London: Elliot Stock – via Gutenberg Project; (American edition, New York, E.P. Dutton, 1919) (google)
- Bruford, Alan J.; MacDonald, Donald A. (1994), *Scottish Traditional Tales*, Edinburgh: Polygon, pp. 185–190; Reprint, Edinburgh, Birlinn, 2003, 2007 "(questia)". Retrieved 2012-02-05.
- Campbell, J. F. (1891), *The Celtic Dragon Myth* (Forgotten Books)
- Curtin, Jeremiah, ed. (1890), *Myths and Folk-Lore of Ireland*, Boston: Little, Brown – via Google Books
- Jacobs, Joseph, ed. (1894), *More Celtic Fairy Tales* (wikisource); Internet Archives)
- Larminie, William (1893), *West Irish Folk-Tales and Romances*, London: Elliot Stock

29.8.4 Critical studies

- Loomis, Roger Sherman (1997), *Celtic Myth and Arthurian Romance*, Chicago: Academy Chicago Publishers, pp. 18ff
- O'Rahilly, T. F. (1946), *Early Irish History and Mythology* (snippet), Dublin: Dublin Institute for Advanced Studies

29.8.5 Popularized versions

- MacManus, Seumas (1900), *Donegal Fairy Stories*, New York: McClure, Phillips & Co, pp. 157–174 – via Google Books

29.9 External links

- Celtic Objects
- Encyclopaedia of the Celts

Chapter 30

Thirteen Treasures of the Island of Britain

The **Thirteen Treasures of the Island of Britain** (Welsh: *Tri Thlws ar Ddeg Ynys Prydain*) are a series of items in late medieval Welsh tradition. Lists of the items appear in texts dating to the 15th and 16th centuries.* [2] Most of the items are placed in the *Hen Ogledd* or “Old North”, the Brittonic-speaking parts of what is now southern Scotland and Northern England; some early manuscripts refer to the whole list specifically as treasures “that were in the North”.* [2] The number of treasures is always given as thirteen, but some later versions list different items, replacing or combining entries to maintain the number.* [2] Later versions also supplement the plain list with explanatory comments about each treasure.

30.1 List

The various treasures (*thlws*) include vessels or utensils for food and drink (hamper, cauldron, *crock* and dish, horn and knife), objects relating to weaponry (sword, whetstone) and to transport (halter, chariot), clothing (coat, mantle) and still other items (stone and ring, chessboard). The standard version of the list includes the following treasures:

1. White-Hilt, the Sword of *Rhydderch Hael* (*Dyrnwyn, gleddyf Rhydderch Hael*): “if a well-born man drew it himself, it burst into flame from its hilt to its tip. And everyone who used to ask for it would receive; but because of this peculiarity everyone used to reject it. And therefore he was called Rhydderch the Generous.”
2. The Hamper of *Gwyddno Garanhir* (*Mwys Gwyddno Garanir*): food for one man would be put in it, and when it was opened, food for a hundred men would be found in it.
3. The Horn of Brân Galed from the North (*Corn Brân Galed o'r Gogledd*): whatever drink might be wished for was found in it.
4. The Chariot of *Morgan Mwynfawr* (*Car Morgan Mwynfawr*): if a man went in it, he might wish to be wherever he would, and he would be there quickly.
5. The Halter of *Clydno Eiddyn* (*Cebystr Clydno Eiddin*), which was fixed to a staple at the foot of his bed: whatever horse he might wish for, he would find in the halter.
6. The Knife of *Llawfrodedd Farchog* (*Cyllell Llawfrodedd Farchog*), which would serve for twenty-four men to eat at table.
7. The Cauldron of Dyrnwch the Giant (*Pair Dyrnwch Gawr*): if meat for a coward were put in it to boil, it would never boil; but if meat for a brave man were put in it, it would boil quickly (and thus the brave could be distinguished from the cowardly).

8. The Whetstone of **Tudwal Tudglyd** (*Hogalen Tudwal Tudclyd*): if a brave man sharpened his sword on the whetstone, then the sword would certainly kill any man from whom it drew blood. If a cowardly man used the whetstone, though, his sword would refuse to draw blood at all.

9. The Coat of **Padarn Beisrudd** (*Pais Badarn Beisrydd*): if a well-born man put it on, it would be the right size for him; if a churl, it would not go upon him.

10-11. The Crock and the Dish of Rhygenydd the Cleric (*Gren a desgyl Rhygenydd Ysgolhaig*): whatever food might be wished for in them, it would be found.

12. The Chessboard of **Gwenddoleu ap Ceidio** (*Gwyddbwyll Gwenddoleu ap Ceidio*): if the pieces were set, they would play by themselves. The board was of gold, and the men of silver.

13 The Mantle of **Arthur** in Cornwall (*Llen Arthyr yng Nghernyw*): whoever was under it could not be seen, and he could see everyone.

14/15. Later lists also include two additional treasures, the Mantle of Tegau Eurfon, and **Eluned's** Stone and Ring. Where these appear, one of the other treasures is dropped and the Crock and the Dish of Rhygenydd the Cleric are counted as one item.*[2] The new items come from literary, rather than traditional, material; the Mantle comes from a version of the **Caradoc** story, while Eluned's stone and ring come from the prose tale *Owain, or the Lady of the Fountain*.

30.2 Description

Some of the magical objects listed can be shown to have earlier origins in Welsh narrative tradition. Items 1, 2 and 7, for instance, are also described in the **Middle Welsh** tale *Culhwch ac Olwen* (tentatively dated to c. 1100), in which Ysbaddaden the Giant gives King Arthur's cousin Culhwch a list of impossible tasks (*anoethau*) which he has to complete in order to win the hand of Olwen, the giant's daughter.

30.2.1 *Dyrnwyn*, the Sword of Rhydderch Hael

The *Dyrnwyn* (“White-Hilt”) is said to be a powerful sword belonging to **Rhydderch Hael**,*[3] one of the Three Generous Men of Britain mentioned in the **Welsh Triads**. When drawn by a worthy or well-born man, the entire blade would blaze with fire. Rhydderch was never reluctant to hand the weapon to anyone, hence his nickname *Hael* “the Generous” , but the recipients, as soon as they had learned of its peculiar properties, always rejected the sword.

30.2.2 The Hamper of Gwyddno Garanhir

It is told that **Gwyddno Garanhir** (“Long-shank”) possessed a **hamper** (*mwys*) which would multiply food: if one was to put food for one man in the basket and open it again, the food was found to be increased a hundredfold.

30.2.3 The Horn of Brân Galed

The Horn of Brân Galed (“the Stingy” or “the Niggard”) from the North is said to have possessed the magical property of ensuring that “whatever drink might be wished for was found in it” .*[4] Marginal notes to the text in Peniarth MS 147 (c. 1566) elaborate on this brief entry by saying that **Myrddin** had approached the kings and lords of Britain to request their treasures. They consented on the condition that he obtained the horn of Brân Galed, supposing that the task would be impossible to fulfill (whether owing to Brân's reputation for being close-fisted or for some other reason). However, Myrddin somehow succeeded to obtain the drinking horn and so received the other treasures as well. He took his hoard

to the “Glass House” (*Tŷ Gwydr*), where it would remain forever. Tracing the prehistory of the horn to the Greek mythological past, the same notes tell that **Hercules** had removed the horn from the head of the **centaur he had slain**, whose wife then killed the hero in bloody revenge.*[5]

The discrepancy between Brân's nickname (“the Stingy”) and the special property of the enchanted horn appears to be explained by the Welsh poet **Guto'r Glyn**, who lived in the mid-15th century and was therefore contemporary with the earliest attestations of the *Tri Thlws ar Ddleg*. He relates that Brân Galed was a northern nobleman, whom **Taliesin** transformed into a man superior to the *Tri Hael*, i.e. the three most generous men in Britain according to one of the Welsh Triads.*[5]*[6] Later bards to allude to the treasure include **Tudur Aled** and **Iorwerth Fynglwyd**.*[7]

The identity of Brân Galed (not to be confused with **Brân the Blessed**) is uncertain. His northern background, which is usually described in general terms, is specified in one place elsewhere. A 16th-century note written by the scribe **Gruffudd Hiraethog** (died 1564) identifies Brân as the son of one **Emellyr**, which appears to refer to the Brân son of Ymellyrn who is depicted in the **Llywarch Hen** cycle of poems as an opponent of the kings of **Rheged**.*[8] The latter has also been equated with the Brân fighting at Cynwyd (northern Wales) in the poem *Gwarchan Tudfwlch*, possibly against Owain of Rheged.*[9]

30.2.4 The Chariot of Morgan Mwynfawr

The chariot belonging to **Morgan Mwynfawr** (“the Wealthy”) is described as a magical vehicle which would quickly reach whatever destination one might wish to go to.

30.2.5 The Halter of Clydno Eiddyn

Belonged to **Clydno Eiddyn** (Cebystr Clydno Eiddin). It was fixed to a staple at the foot of his bed. Whatever horse he might wish for, he would find in the halter.

30.2.6 The Knife of Llawfrodedd the Horseman

Llawfrodedd Farchog (from *marchog* “the Horseman”), or *Barfawc* “the Bearded” in other manuscripts, is said to have owned a knife which would serve for a company of 24 men at the dinner table.

30.2.7 The Cauldron of Dyrnwch the Giant

The cauldron (*pair*) of Dyrnwch the Giant is said to discriminate between cowards and brave men: whereas it would not boil meat for a coward, it would boil quickly if that meat belonged to a brave man.*[10] The description probably goes back to a story similar to that found in the Middle Welsh tale *Culhwch ac Olwen*, in which the cauldron of Diwrnach the Irishman, steward (*maer*) to Odgar son of Aedd, King of Ireland, is among the *anoethu* which Culhwch is required to obtain for the wedding banquet. King Arthur requests the cauldron from King Odgar, but Diwrnach refuses to give up his prized possession. Arthur goes to visit Diwrnach in Ireland, accompanied by a small party, and is received at his house, but when Diwrnach refuses to answer Arthur's request a second time, **Bedwyr** (Arthur's champion) seizes the cauldron and entrusts it to one of Arthur's servants, who is to carry the load on his back. In a single sweep with the sword called **Caledfwlch**, Llenlleawg the Irishman kills off Diwrnach and all his men. A confrontation with Irish forces ensues, but Arthur and his men fight them off. They board their ship Prydwen and, taking with them the cauldron loaded with the spoils of war, return to Britain.*[11]

In *Culhwch*, Diwrnach's cauldron is not attributed with any special power. However, the earlier poem *Preiddeu Annwfn* (*The Spoils of Annwfn*), refers to an adventure by Arthur and his men to obtain a cauldron with magical properties equivalent to the one in the lists of the thirteen treasures. In this poem the owner of the cauldron is not an Irish lord but the king of Annwn, the Welsh Otherworld, suggesting that the version of the story in *Culhwch* is a later attempt to euhemerize an older tale.*[12]*[13]

Diwrnach's name, which derives from Irish *Diugurach* and exhibits no literary provenance, may have been selected by the author of *Culhwch ac Olwen* to emphasize the Irish setting of his story.*[13] Although Dyrnwch is not himself described as an Irishman, it is probable that his name goes back to *Diwrnach*.*[13] The extant manuscripts of *Tri Thlws ar Ddeg* also present such variant spellings as *Dyrnog* and *Tyrnog*, without the Irish-sounding ending, but on balance, these are best explained as Welsh approximations of a foreign name.*[13]

30.2.8 The Whetstone of Tudwal Tudglyd

Sharpens the blade of a fine warrior. It shall draw blood from any enemy of its user if its user be brave; if its user shall be cowardly, than the blade shall not be sharpened and draw no blood whatsoever.

30.2.9 The Coat of Padarn Beisrudd

Perfectly fits any brave man; will not fit cowards.

30.2.10 The Crock and Dish of Rhygenydd Ysgolhaig

Belonged to Rhygenydd the Cleric. Whatever food might be wished for in them, it would be found on them.

30.2.11 Chessboard of Gwenddoleu ap Ceidio

Rather large chess board with pieces of silver and crystal and the board made of gold. The pieces only play by themselves if all the pieces are set up correctly.

30.2.12 The Mantle of Arthur in Cornwall

King Arthur's *llen* or mantle is said to make anyone underneath it invisible, though able to see out. This item is known from two other sources, the prose tales *Culhwch and Olwen* (c. 1100) and *The Dream of Rhonabwy* (early 13th century). A very similar mantle also appears in the *Second Branch of the Mabinogi*, in which it is used by *Caswallawn* to assassinate the seven stewards left behind by *Bran the Blessed* and usurp the throne.*[14]

In *Culhwch* Arthur's mantle is included in the list of the only things Arthur will not give to the protagonist *Culhwch*, but it is not named specifically or otherwise described. However, the names of several of the other items contain the element *gwyn*, meaning “white; sacred; blessed”, suggesting *otherworldly* connections for the whole list.*[15] In *The Dream of Rhonabwy*, the mantle is specifically named *Gwenn*, and has properties analogous to those given in the lists of the Thirteen Treasures, though here it is those on top of the mantle who are made invisible.*[16]

30.2.13 The Mantle of Tegau Gold-Breast

Tegau Gold-Breast (*Tegau Eurfron*, wife of *Caradoc*) was a Welsh Heroine. Her mantle would not serve for any woman who had violated her marriage or her virginity. It would reach to the ground when worn by a faithful woman but would only hang down to the lap of an unfaithful wife.

30.2.14 The Stone and Ring of Eluned the Fortunate

One might describe it as a cloak of invisibility. It's said that Merlin once possessed this item for a while.

30.3 See also

- **Four Treasures**, The four hallows of Ireland

30.4 Notes

- [1] Bromwich, *Trioedd Ynys Prydein* (1978): 242-3.
- [2] Jones, Mary. “Tri Thlws ar Ddeg Ynys Prydain” . From maryjones.us. Retrieved June 16, 2009.
- [3] *Tri Thlws ar Ddeg*, ed. and tr. Bromwich (1978): pp. 240-1.
- [4] *Tri Thlws ar Ddeg*, ed. and tr. Bromwich (1978): 241.
- [5] Bromwich, *Trioedd Ynys Prydein* (1978): 245.
- [6] Mary Jones, “The Horn of Bran” , citing Guto'r Glyn, *Gwaith Guto'r Glyn*, ed. Ifor Williams and Llywelyn Williams. Cardiff, 1939. p. 218, lines 61-4.
- [7] Carey, *Ireland and the Grail*, p. 74 note 33.
- [8] Carey, *Ireland and the Grail*, p. 69.
- [9] Carey, *Ireland and the Grail*, pp. 69-70.
- [10] *Tri Thlws ar Ddeg*, ed. and tr. Bromwich (1978): pp. 240 and 242.
- [11] *Culhwch ac Olwen*, ed. Bromwich and Evans, pp. 24 and 37; tr. Jones and Jones, pp. 103, 115-6. Bromwich, *Trioedd Ynys Prydein* (1978): 246.
- [12] Green, *Concepts of Arthur*.
- [13] Sims-Williams, “The significance of the Irish personal names in *Culhwch and Olwen*.” pp. 603-4.
- [14] Gantz, p. 80.
- [15] *Culhwch ac Olwen*, ed. Bromwich and Evans, p. 63.
- [16] Gantz, p. 185.

30.5 References

30.5.1 Primary sources

- *Tri Thlws ar Ddeg Ynys Prydain*, ed. and tr. Rachel Bromwich, *Trioedd Ynys Prydein*. Cardiff: University of Wales Press, 1978; revised ed. 1991 (Critical edition of the *trioedd* texts with notes, first published in 1961). Appendix III. Edited from Cardiff MS. 17, pp. 95–6, and other variants.
- *Culhwch ac Olwen*, ed. Rachel Bromwich and D. Simon Evans, *Culhwch and Olwen: An Edition and Study of the Oldest Arthurian Tale*. University of Wales Press, 1992; tr. Jones and Jones, *The Mabinogion*.
- *Trioedd Ynys Prydein*. trans. and ed. by Rachel Bromwich. Cardiff: UWP, 1961.

30.5.2 Secondary sources

- Carey, John. *Ireland and the Grail*. Aberystwyth: Celtic Studies Publications, 2007.
- Gantz, Jeffrey (translator) (1987). *The Mabinogion*. New York: Penguin. ISBN 0-14-044322-3.
- Green, Thomas (2007). *Concepts of Arthur*. Stroud, Gloucestershire: Tempus. ISBN 978-0-7524-4461-1.
- Jones, Mary. “Tri Thlws ar Ddeg Ynys Prydain” . From maryjones.us. Retrieved June 16, 2009.
- Jones, Mary. “The Horn of Bran” . From maryjones.us. Retrieved June 17, 2009.
- Sims-Williams, Patrick. “The Significance of the Irish Personal Names in *Culhwch and Olwen*.” *Bulletin of the Board of Celtic Studies* 29 (1982): 607-10.

30.6 Further reading

- Bartrum, Peter C. “Tri Thlws ar Ddeg Ynys Prydein.” *Études Celtiques* 10 (1963). 434-77.
- Rowlands, Eurys I. “Y Tri Thlws ar Ddeg.” *Llên Cymru* 5 (1958/9): 33–69, 145–7.

Chapter 31

Fragarach

In Irish mythology, **Fragarach**, known as 'The Answerer' or 'The Retaliator', was the sword of Manannan mac Lir and later, Lugh Lamfada.

Forged by the gods, Manannan wielded it as his weapon before passing it on to Lugh (his foster son). It was given to Cúchulainn by Lugh, and later to Conn of the Hundred Battles.

It was said that no one could tell a lie or move, with Fragarach at his or her throat, thus the name 'Answerer'. It was also said to place the wind at the user's command and could cut through any shield or wall, and had a piercing wound from which no man could recover.

31.1 In popular culture

Science-fantasy author Patricia Kennealy Morrison uses Fragarach in her series *The Keltiad* the sword is used by several of her protagonists over the course of the series.

Fragarach appears in the *Dungeons and Dragons* module *The Temple of Elemental Evil* as a sword that never misses and “answers” any strike to the wielder with a strike of its own. It later reappeared in 4th Edition as a sword destined to slay Thrumboleg, a powerful fomorian lord.

In *Hounded*, written by Kevin Hearne, Atticus O'Sullivan wields the famous sword, and his possession of it is the cause of most of his troubles.

In the visual novel *Fate/hollow ataraxia*, the sword appears as the weapon of Bazett Fraga McRemitz. It is a weapon that, upon the activation of an opponent's strongest attack, reverses time and kills the enemy before they use their attack.

In the *Digimon* series, Fragarach is an extensible greatsword carried by Slayerdramon a Mega level Dragon Man Digimon.

In Diane Duane's novel *A Wizard Abroad* (as part of her *Young Wizards* series), Fragarach is used by Annie Callahan as part of a reenactment of the Second Battle of Magh Tuireadh. Besides its common use as a weapon, Fragarach is used to open a gate to the parallel dimension where the Fomor and the Tuatha De Danaan reside.

In the game *Mabinogi*, Lugh Lavada and Morgant use this weapon as a main weapon. It has 3 different designs.

In the PS3 game *Folklore* (known by the title *Folkssoul* in Japan), Answerer is a folk the player encounters and can capture in the fourth nether realm, The Endless Corridor.

31.2 External links

- Celtic Objects
- Encyclopaedia of the Celts

Chapter 32

Gram (mythology)

“Balmung” redirects here. For the character from the “.hack” franchise, see [Balmung \(.hack\)](#).

In Norse mythology, **Gram**, (Old Norse Gramr, meaning Wrath)*[1] is the name of the sword that Sigurd used to kill the dragon Fafnir.*[2]

32.1 Description

Gram was forged by Volund and originally belonged to Sigurd's father, Sigmund, who received it in the hall of the Völsung after pulling it out of the tree Barnstokkr into which Odin had stuck it where no one else could pull it out. The sword was destroyed in battle when Sigmund struck the spear of an enemy soldier dressed in a wide brimmed hat and a black hooded cloak. Before he died, Sigmund instructed his wife to keep the pieces so that it might be reforged for their unborn son (Sigurd), whom she was carrying. The sword was eventually reforged by Regin for Sigurd's use. After it was reforged, it could cleave an anvil in twain.

In the *Nibelungenlied* (ca. 13th century), Siegfried discards Gram after receiving a legendary sword called **Balmung**; in Richard Wagner's *Ring Cycle* (1848–1874), it is called **Nothung**. It was left by Wotan for Siegmund, but when Fricka tells Wotan to make sure Sigmund loses his battle against Hunding, Wotan uses his spear to break Nothung. However his daughter the Valkyrie Brunnhilde takes the sword fragments and gives them to Sieglinde. Sieglinde eventually gives the sword fragments to the dwarf Mime as she entrusts her son Siegfried to him. The God Wotan claims only one who knows no fear can reforge the sword, this is his grandson Siegfried. Nothung later breaks Wotan's spear, the symbol of his power, after which Wotan is no longer seen. Some sources refer to the sword as **Balmus**.*[3]*[4]

Gram is depicted on several of the Sigurd stones. The depiction of Sigurd slaying the dragon by striking with the sword from below is one of the iconography used to identify those Viking Age images which depict the Sigurd legend.*[5]

32.2 References

- [1] Orchard, Andy (1997). *Dictionary of Norse Myth and Legend*. Cassell. pp. 59–60. ISBN 0-304-34520-2.
- [2] *Sigurd—ein Held des Mittelalters* (Edgar Haimperl)
- [3] Santosuosso, Antonio (2004). *Barbarians, Marauders, and Infidels: The Ways of Medieval Warfare*. New York, NY: MJF Books. p. 134. ISBN 978-1-56731-891-3.
- [4] “An Introduction to the Sword: Part I” . myArmoury.com. 2011. Retrieved 5 February 2011.
- [5] Düwel, Klaus (1988). “On the Sigurd Representations in Great Britain and Scandinavia” . In Jazayery, Mohammad Ali; Winter, Werner. *Languages and Cultures: Studies in Honor of Edgar C. Polomé*. Berlin: Walter de Gruyter. pp. 133–156. ISBN 3-11-010204-8.



Sigmund's Sword
Johannes Gehrts (1889)



Sigurd proofs the sword Gram *Johannes Gehrts (1901)*

Chapter 33

Hrunting

Hrunting was a sword given to Beowulf by Unferth in the ancient Old English epic poem *Beowulf*. Beowulf used it in battle against Grendel's Mother.

Beowulf is described receiving the sword in lines 1455-1458:

“And another item lent by Unferth
at that moment of need was of no small importance:
the brehon handed him a hilted weapon,
a rare and ancient sword named Hrunting.
The iron blade with its ill-boding patterns
had been tempered in blood. It had never failed
the hand of anyone who hefted it in battle,
anyone who had fought and faced the worst
in the gap of danger. This was not the first time
it had been called to perform heroic feats.”^[1]

However, although the sword possessed great power and was claimed to have never failed anyone who used it, when Beowulf descended to the bottom of the lake to fight Grendel's mother, the sword proved ineffective. As the “fabulous powers of that heirloom failed,” Beowulf was forced to discard it.^[1]

33.1 Hrunting's significance

Swords have great significance in the war-centred Anglo-Saxon culture from which *Beowulf* arises. Therefore, emphasis is strongly placed on the exchange of weapons of war. Weapons such as swords circulated through Anglo-Saxon society as inheritance through family, birthed through the monsters, found under magic rocks, and as rewards between lords and their subjects.^[2] Occasionally such exchange was also seen between warriors. One example of a weapon as a gift is seen in the exchange of Hrunting. As Unferth passes his sword to Beowulf, he admits the loss of his glory, and his submission to this greater warrior. However, when Hrunting fails Beowulf in his battle against Grendel's mother, it possibly reflects its previous owner, Unferth, who failed to defeat the hated Grendel.^[3] In addition, Beowulf's defeat of Grendel prompts the Danish king Hrothgar to bestow upon him many gifts consisting of weapons; this further emphasizes the importance of weaponry to such a society. Beowulf then passes on his rewards to his king Hygelac, thereby establishing his obligation to his king.^[4] Hrunting's various meanings demonstrate that weapons of war can carry not only positive, but also negative, significance.

33.2 Symbolism of Hrunting

Unferth's very act of giving Hrunting to Beowulf and the sword's unexpected failure in the battle against Grendel's mother bear much symbolism in the poem. Given that Unferth shows his dislike for Beowulf early in the story, Unferth's choice to award Beowulf with Hrunting, which means "thrusting," [5] can be interpreted as a sign of peace and acceptance. In this light, the giving of the sword seems to be an indication of Unferth's recognition of Beowulf as a capable and powerful warrior. On the other hand, the poem portrays Unferth as a sly and treacherous man. Furthermore, scholars even propose that Hrunting is "the very sword with which [Unferth] slew his own kin." [6] It is possible then that Unferth's motive in giving away his sword upon being confronted with the problem of Grendel's mother could very well be to avoid going into battle. The passing of Hrunting from Unferth's hand to Beowulf is therefore a reflection of Unferth's treachery as he abandons his role as a warrior of Heorot. [7] At first glance, Unferth's sudden act of generosity towards Beowulf appears to have been done for noble reasons. However, what is known about Unferth and the sword's inefficacy in battle strongly suggest that Unferth's intentions are cowardly rather than noble.

33.3 Hrunting's failure

The reason behind Hrunting's failing against Grendel's Mother has been a point of much scholarly debate. J.L. Rosier, in *A Design for Treachery: The Unferth Intrigue*, puts forth the contention that Unferth deliberately gave Beowulf a sword that he knew would fail, possibly for the purpose of preventing Beowulf from succeeding where Unferth himself failed. [8] Yet this point has been contested by J.D.A. Ogilvy, who notes that the poem itself offers another explanation. First, Ogilvy notes that if Unferth supplied an inferior weapon then it doesn't follow for the poet to have gone into extensive detail about the magical infallibility of the sword. Further, as the sword that Beowulf ultimately finds and slays Grendel's Mother with is noted to be made by giants, [9] it implies that Grendel's line possesses magical invulnerability that prevents weapons made by man from harming them. [10]

Another explanation that has been put forth connects Hrunting's failure to the broader underlying message of Christianity prevalent throughout the poem. Kent Gould, in his essay "*Beowulf*" and *Folktale Morphology: God as Magical Donor*, suggests that Hrunting fails because it was given to Beowulf by Unferth, a heathen. Only the more powerful replacement blade that God gives Beowulf is capable of destroying evil. According to Gould, "the message would be clear enough to the poem's Christian audience: only God can contribute enough power to overcome enemies to whom the poem has elsewhere given a Scriptural history." [11] Grendel and Grendel's mother have such a history, as Grendel's lineage is described in lines 106-108 to have descended from Cain.

33.4 References

- [1] Heaney, Seamus. *Beowulf*. USA: Norton, 2000.
- [2] Heinrich Harke, "The Circulation of Weapons in Anglo-Saxon Society" in *Rituals of Power: From Late Antiquity to the Middle Ages*, ed. Frans Theuws (Boston, 2000), 377-78.
- [3] Geoffrey Hughes, "Beowulf, Unferth, and Hrunting: an interpretation" in *English Studies* (58, 1977), 393-95.
- [4] Harke, "Circulation of Weapons," 379.
- [5] Lee, Alvin A (1998). *Gold-Hall and Earth-Dragon: Beowulf as Metaphor*. University of Toronto Press. p. 61.
- [6] Ettlinger, Ellen (1943). *Beowulf, Unferth and Hrunting: An Interpretation in Man*, Vol. 43, (Jan. – Feb., 1943), pp.11-17. <<http://www.jstor.org/stable/2792721>> Date Accessed: March 30, 2009. p. 10
- [7] *Beowulf*, Burton Raffel, pg154
- [8] Rosier, J. L. "A Design for Treachery: The Unferth Intrigue." *PiMLA*, LXXVII (March 1962), 1-7.
- [9] Heaney, Seamus. *Beowulf*. USA: Norton, 2000. Lines 1557-1562
- [10] Ogilvy, J. D. A. Unferth: Foil to Beowulf? *PMLA*, Vol. 79, No. 4. (Sep., 1964), pp. 370-375.

- [11] Gould, Kent. "'Beowulf' and Folktale Morphology: God as Magical Donor." *Folklore*, Vol. 96, No. 1. (1985), pp. 98-103.

Chapter 34

Nægling

This article is about the sword in Beowulf, not to be confused with the blade used by Oromis in Eldest and Brisingr of the Inheritance Cycle.

Nægling is the name of one of the swords used by **Beowulf** in the Anglo-Saxon epic poem of *Beowulf*. The name derives from “nægl”, or “nail”, and may correspond to **Nagelring**, a sword from the *Vilkina saga*. It is possibly the sword of **Hrethel**, which **Hygelac** gave to Beowulf (ll. 2190-94).^[1]^[2] Nægling is referenced many times as a fine weapon—it is “sharp”, “gleaming”, “bright”, “mighty”, “strong”, and has a venerable history as an “excellent ancient sword”, “old heirloom”, and “old and grey-colored”.^[3] However, the sword does not survive Beowulf’s final encounter with the dragon, snapping in two—not because of the dragon’s strength, but because of the hero’s strength.^[4]

Nægling forbærst,

geswác æt sæcce sweord Bíowulfes,
gomol ond grægmael. Him þæt gifeðe ne wæs
þæt him írenna ecge mihton

helpan æt hilde; wæs sío hond tó strong

Beowulf’s hand is “too strong” for the weapon. **Stopford Brooke** claims this is “absurd, for Beowulf had fought with it all his life”, and that “some later editor” inserted the passage, conflating Beowulf with a story told of **Offa of Mercia**.^[4] While **Taylor Culbert** argues the poet blames the weapon for it, effectively “aggrandiz[ing] Beowulf in the eyes of the reader”,^[3] **Judy Anne White**, in a Jungian reading of the poem, proposes that “Beowulf’s inability to use a sword is a part of his destiny, a question of fate, and therefore beyond his control.”^[5]

The idea of a sword failing for the hero at a crucial time has parallels in other Germanic works such as in the *Volsunga saga* and *Gesta Danorum*. However this is especially true in the *Gunnlaugs saga*, where the author goes at pains to show that it was the hero and not the foe who broke the sword.^[6] Furthermore, in Germanic tradition, exceptional swords may often use words such as old, ancient, or ancestral. However this may not always fit the story of the hero, such as when the sword is forged for him. In Nægling’s case, the sword has more of a literary characteristic than a specific ancestral lineage, as is evident from its name. Nevertheless the sword is described as being *gomol ond grægmael* (old and gray).^[7]

34.1 Notes

- [1] Mullally, Erin (2005). “Hrethel’s Heirloom: Kinship, Succession, and Weaponry in *Beowulf*”. In Yvonne Bruce. *Images of Matter: Essays on British Literature of the Middle Ages and Renaissance: Proceedings of the Eighth Citadel Conference on Literature, Charleston, South Carolina, 2002*. U of Delaware P. pp. 228–42. ISBN 9780874138948. Retrieved 14 August 2013.



Beowulf fights the dragon, wielding Nægling.

- [2] Klaeber, Friedrich; Fulk, Robert Dennis; Bjork, Robert E.; John D. Niles (2008). *Klaeber's Beowulf and The Fight at Finnsburg*. U of Toronto P. pp. 254, 471. ISBN 9780802095671. Retrieved 14 August 2013.

- [3] Culbert, Taylor (1960). "The Narrative Functions of Beowulf's Swords" . *Journal of English and Germanic Philology* **59** (1): 13–20.
- [4] Brooke, Stopford A. (1892). *The history of early English literature*. New York: Macmillan. pp. 54 n.1.
- [5] White, Judy Anne (2004). *Hero-Ego in Search of Self: A Jungian Reading of Beowulf*. Peter Lang. pp. 105–6. ISBN 9780820431154.
- [6] Garbáty, Thomas Jay (1962). *The Fallible Sword: Inception of a Motif*. The Journal of American Folklore. American Folklore Society. p. 58-9
- [7] Portnoy, Phyllis (February 1, 2006). *The Remnant: Essays on a Theme in Old English Verse*. Runetree. p. 25. ISBN 1-898577-10-2.

Chapter 35

Dáinsleif

Dáinsleif ("Dáinn's legacy") is king Högni's sword, according to Snorri Sturluson's account of the battle known as the Hjaðningavíg.

When Heðinn offers him compensation for the abduction of his daughter, Högni replies:

'Thou hast made this offer over-late, if thou wouldst make peace: for now I have drawn **Dáinsleif**, which the **dwarves** made, and which must cause a man's death every time it is bared,*^[1] nor ever fails in its stroke; moreover, the wound heals not if one be scratched with it.'

—*Skáldskaparmál* (50), Brodeur's translation*^[2]

35.1 Notes

[1] Like Tyrfing.

[2] Brodeur, Arthur Gilchrist (trans.). 1916. *Snorri Sturluson: The Prose Edda*. New York: The American-Scandinavian Foundation.

Chapter 36

Høfuð

Høfuð (means “man-head” *[\[1\]](#)) is the sword of **Heimdall**. It's mentioned in *Gylfaginning* chapter 26.

And *Skáldskaparmál* mentions a mysterious myth about Heimdall's head and sword in chapter 8.

36.1 Notes

[1] Simek (2007:155).

[2] Faulkes (1982:26).

36.2 References

- Simek, Rudolf (2007) translated by Angela Hall. *Dictionary of Northern Mythology*. D.S. Brewer. ISBN 0-85991-513-1.
- Faulkes, Anthony (1982), edition of: Snorri Sturluson. *Edda. Prologue and Gylfaginning*. London: Viking Society for Northern Research. ISBN 0-903521-21-0.

Chapter 37

Hrotti

Hrotti is a sword in the **Völsung** cycle (*Fáfnismál*, *Völsunga saga*, 20). It was a part of **Fáfnir**'s treasure, which **Sigurðr** took after he slew the dragon.

37.1 References

- Dillmann, François-Xavier. Notes de : Snorri Sturluson. *L'Edda : récits de mythologie nordique*. Trad. du vieil-islandais, intr. et annoté par François-Xavier Dillmann. Paris : Gallimard, 2003. (L'Aube des peuples). P. 202. ISBN 2-07-072114-0.

Chapter 38

Lævateinn

“Laevatein” redirects here. For the videogame, see [Hero's Saga Laevatein Tactics](#).

In Norse mythology, **Lævateinn** is a weapon mentioned in the *Poetic Edda* poem *Fjölsvinnsmál*. The name *Lævateinn* does not appear in the original manuscript reading, but is an emendation from **Hævateinn** made by Sophus Bugge and others. The amended name *Lævateinn* is etymologically considered to be a kenning for a sword (Old Norse “damage twig” ^[1]).

38.1 *Fjölsvinnsmál*

The weapon is mentioned briefly in the poem *Fjölsvinnsmál*:

Bellows comments that *Lægjarn* means “Lover of Ill” and, like the name *Lopt*, refers to Loki.^[3]

38.2 Theories

Viktor Rydberg theorized that the weapon referred to was the sword forged by *Völundr*, and is the same one as *Freyr* gave away to gain *Gerðr*. Henry Adams Bellows comments that, regarding Lævateinn, “the suggestion the reference is to the mistletoe which Baldr was killed seems hardly reasonable.” ^[3]

Leszek Gardela theorized that the weapon was a magic staff, *tein*, meaning 'twig', being part of the general word for magic staff *gambantein*.^[4]

38.3 Notes

[1] Simek (2007:185).

[2] Thorpe (1907:96–97).

[3] Bellows (2004:245).

[4] Gardela (2009).

38.4 References

- Bellows, Henry Adams (Trans.) (2004). *The Poetic Edda: The Mythological Poems*. Courier Dover Publications.

ISBN 0-486-43710-8

- Gardela, Leszek (2009). “A Biography of the Seiðr-Staffs. Towards an Archaeology of Emotions” . In L.P. Słupecki, J. Morawiec (eds.), *Between Paganism and Christianity in the North*. Rzeszów: Rzeszów University, 190-219.
- Simek, Rudolf (2007) translated by Angela Hall. *Dictionary of Northern Mythology*. D.S. Brewer. ISBN 0-85991-513-1
- Thorpe, Benjamin (Trans.) (1907). *The Elder Edda of Saemund Sigfusson*. Norrœna Society.

Chapter 39

Legbiter

Legbiter was the sword of **Magnus III of Norway**. When King Magnus was killed in an ambush by the Men of **Ulster**, his sword was retrieved and sent home.* [1]

39.1 References

- [1] Sturluson, Snorri (1991). *Heimskringla: history of the kings of Norway*. trans. Lee Milton Hollander. University of Texas Press. p. 685. ISBN 0-292-73061-6.

Chapter 40

Mistilteinn

Mistilteinn (“Mistletoe”), also known as **Misteltein** or **Mystletainn**, is Hrómundr Gripsson's sword in *Hrómundar saga Gripssonar*, a legendary saga from Iceland.

Mistilteinn first belonged to Þráinn, who had been king in **Valland** before he retired in his burial mound with his wealth.

The Danish king Óláfr and his men, among whom Hrómundr Gripsson, learnt about that and found the barrow. Þráinn, who had become a *draugr* (living dead) was sitting inside. No one but Hrómundr dared to enter. After a long and fierce fight, he defeated Þráinn and took his treasure, especially his sword, with which Þráinn had killed four hundred and twenty men, including the Swedish king Semingr.

Hrómundr used Mistilteinn during the battle between Óláfr and two Swedish kings both named Haldingr. He killed Helgi *inn frækni* (the Valiant), who had slain his brothers. He then lost Mistilteinn in the water out of witchcraft. He deeply felt this loss but soon recovered his sword, which was found in the stomach of a pike. But Mistilteinn was of no help when he fought king Haldingr, whom he eventually killed with a club.

In *Gesta Danorum*, Mistletoe is the weapon used to kill **Baldr**.

40.1 External links

- A translation in English by Gavin Chappell with Facing Old Norse Text

Chapter 41

Ridill

Ridill is weapon that appears in Norse Mythology, possessed by the dwarf Regin.

Under the guidance of Regin, Sigurd killed Fafnir, Regin's older brother that had killed their father Hreidmarr and monopolized his treasure. Afterward, Fafnir's heart was cut out and roasted for Sigurd and Regin to eat. According to Poetic Edda, Regin used Ridill to rip out Fafnir's heart. But in the Volsunga saga, it is Sigurd who used Ridill and cut out the heart at that occasion.*[1]

Incidentally, in the *Skáldskaparmál* the name of Regin's sword is **Refil** instead.

41.1 References

- [1] Byock, Jesse L. *Saga of the Volsungs*. University of california Press, 1990, p. 65

Chapter 42

Skofnung

Skofnung was the sword of legendary Danish king **Hrólf Kraki**. “The best of all swords that have been carried in northern lands” , it was renowned for supernatural sharpness and hardness, as well as for being imbued with the spirits of the king's 12 faithful **berserker** bodyguards.

It appears in saga unrelated to Hrólf, it being said that an Icelander, Skeggi of Midfirth, who was chosen by lot to break into the gravemound and plunder it, recovered the sword while doing so, so it may have had some historical reality. Other similar incidents are found in Norse literature, such as **Grettir** the Strong's recovery of a sword from a burial mound. Events concerning the recovery of Skofnung are related in chapter 9 and 10 of **Kormáks saga**.

It also appears in the **Laxdæla saga**, where it has come into the possession of Eid of Ás. Eid is the son of Midfjardar-Skeggi, who had originally taken Skofnung from **Hrólf Kraki**'s grave. The sword is handed down from Eid to his kinsman Thorkel Eyjólfsen. Eid lends the sword to Thorkel to kill the outlaw Grim, who had killed Eid's son. Thorkel fought Grim, but the two became friends, and Thorkel never returned the sword to Eid.

Skofnung is briefly lost when Thorkel's ship is capsized while sailing around **Iceland**, and all of those on it drown. The sword stuck fast in some of the timbers of the ship, and washed ashore. It was thus recovered at some point by Thorkel's son Gellir, as he is mentioned carrying it with him later in the saga. Gellir dies in Denmark returning from pilgrimage to Rome, and is buried at Roskilde, and it seems Skofnung was buried with him (near where the sword was recovered from the burial mound in the first place) because the saga records that Gellir had the sword with him “and it was not recovered afterwards” .

According to Eid of Ás in chapter 57 of the **Laxdæla saga**, the sword is not to be drawn in the presence of women, and that the sun must never shine on the sword's hilt. This is in accordance with many other ancient superstitions, such as the **Eggjum stone** in Norway. It is also told by Eid that any wound made by Skofnung will not heal unless rubbed with the Skofnung Stone, which Eid gives to Thorkel Eyjólfsen along with the sword.

Chapter 43

Tyrfing

For other uses, see [Tyrfing \(disambiguation\)](#).

Tyrfing, **Tirfing** or **Tyrving** (The name is of uncertain origin, possibly connected to the [Terwingi](#)) was a magic sword in



Svafhlami secures the sword Tyrfing.

Norse mythology, which figures in the [Tyrfing Cycle](#), which includes a poem from the *Poetic Edda* called *Hervararkviða*, and the [Hervarar saga](#). The name is also used in the saga to denote the [Goths](#). The form *Tervingi* was actually recorded by Roman sources in the 4th century.

[Svafhlami](#) was the king of [Gardariki](#), and [Odin](#)'s grandson. He managed to trap the dwarves [Dvalinn](#) and [Durin](#) when they had left the rock where they dwelt. Then he forced them to forge a sword with a golden hilt that would never miss a stroke, would never rust and would cut through stone and iron as easily as through clothes.

The dwarves made the sword, and it shone and gleamed like fire. However, in revenge they cursed it so that it would kill a man every time it was drawn and that it would be the cause of three great evils. They finally cursed it so that it would also kill Svafrlami himself.

When Svafrlami heard the curses he tried to slay Dvalin, but the dwarf disappeared into the rock and the sword was driven deep into it, though missing its victim.

Svafrlami was killed by the **berserker Arngrim** who took the sword in his turn. After Arngrim, it was worn by **Angantyr** and his eleven brothers. They were all slain at **Samsø**, by the Swedish champion **Hjalmar**, and his Norwegian sworn brother **Orvar-Odd**; but **Hjalmar**, being wounded by Tyrfing (its first evil deed), has only time to sing his death-song before he dies, and asks Orvar-Odd to bring his body to **Ingeborg**, daughter of **Yngvi** at **Uppsala**.

Angantyr's daughter, **Hervor** (by his wife **Tófa**) is brought up as a bond-maid, in ignorance of her parentage. When at last she learns it, she arms herself as a **shieldmaiden**, and goes to Munarvoe in **Samsø**, in quest of the dwarf-cursed weapon. She finds it and marries King Gudmund's son Höfund. They have two sons, Heidrek and Angantyr. Hervor secretly gave her son the sword Tyrfing. While Angantyr and Heidrek walked, Heidrek wanted to have a look at the sword. Since he had unsheathed it, the curse the dwarves had put on the sword made Heidrek kill his brother Angantyr. This was the second of Tyrfing's three evil deeds.

Heidrek became king of the Goths. During a voyage, Heidrek camped at the Carpathians (*Harvaða fjöllum*, cf. **Grimm's law**). He was accompanied by eight mounted thralls, and when Heidrek slept at night, the thralls broke into his tent and took Tyrfing and slew Heidrek. This was the last one of Tyrfing's three evil deeds. Heidrek's son, also named **Angantyr**, caught and killed the thralls, and reclaimed the magic sword, and the curse had ceased.

Angantyr was the next king of the Goths, but his illegitimate half-Hun brother **Hlod** (or **Hlöd**, **Hlöðr**) wanted half of the kingdom. Angantyr refused, and Gizur called Hlod a bastard and his mother a slave-girl. Hlod and 343,200 mounted Huns invade the Goths (See **The Battle of the Goths and Huns**). The Huns greatly outnumber the Goths. The Goths won because Angantyr used Tyrfing. He killed his brother Hlod on the battleground. The bodies of the numerous warriors choke the rivers, causing a flood which filled the valleys with dead men and horses.

43.1 See also

- **Fornsigtuna**

Chapter 44

Almace

In the legendary *Song of Roland*, **Almace**, **Almice** or **Almacia** is the sword of Turpin, Archbishop of Reims, one of the last three Franks to die at the **Battle of Roncevaux Pass**, along with **Roland** (Orlando in Italian) and **Gualter de Hum**.

Unlike Roland's much more famous sword **Durendal**, very little is said about Almace in the *Song of Roland*. However the Norse saga, the *Karlamagnus saga* expands this slightly, ^[1] claiming that a sword called Kurt (better known as the **Curtana**), Almace and Durendal were three swords forged by the legendary Anglo-Saxon blacksmith **Weyland**, and presented to **Charlemagne**. Charlemagne tested the swords by seeing how far they would cut into a steel mound; Kurt penetrated “a hand's breadth” but was notched, Almace penetrated a hand's breadth without damage, and Durendal penetrated “half the length of a man's foot” . Charlemagne gave Kurt to **Ogier the Dane** and Almace to Bishop Turpin, and initially kept Durendal for himself. (Later he was told in a dream to give Durendal to Count Roland.)

Another legend, ^[2] written about Curtana itself, claims that it, Durendal, and Charlemagne's **Joyeuse** are a set of three, leaving Almace's origins unexplained.

The etymology of the name is uncertain, but it may be derived from German, ^[3] or from the Old Norse *all macht*, meaning **Almighty**.

44.1 References

- [1] http://www.brown.edu/Departments/Italian_Studies/people/zafrin/kms2.html
- [2] *Bullfinch's Mythology*, “Legends of Charlemagne,” Chapter 24
- [3] Sayers, Dorothy L., translator (1957). *The Song of Roland*. Hammondsworth, Middlesex, England: Penguin Books. p. 38. ISBN 0-14-044075-5.

Chapter 45

Curtana

This article is about the sword. For articles with related names, see [Cortana \(disambiguation\)](#).

Curtana, also known as **Cortana** and the **Sword of Mercy**, is a ceremonial sword used in the coronation of the British monarchs. One of the Crown Jewels of the United Kingdom, its end is blunt and squared, said to symbolize mercy. It is linked to the legendary sword carried by Tristan and Ogier the Dane.

45.1 History

A coronation sword named “Curtana” is first documented during the reign of Henry III of England, and was used in the coronation of his wife Queen Eleanor of Provence in 1236. ^[1]^[2] The name is probably intended to imply “shortness”, as the end is cut off. The coronation tradition involving three swords dates back at least to Richard I, though their meanings changed over time. ^[3]

Henry III's Curtana was said to have been the sword of the legendary knight Tristan. This connection may have come about due to its broken end, as Tristan was said to have left a piece of his sword in the skull of Morholt. ^[4] A sword named “Cortana”, “Curtana”, etc., was also attributed to Ogier the Dane, one of Charlemagne's paladins in the Matter of France. According to the legend, it bore the inscription “My name is Cortana, of the same steel and temper as Joyeuse and Durendal.” ^[5] The 13th-century Prose *Tristan* states that Ogier inherited Tristan's sword, shortening it and naming it *Cortaine*; this suggests the author knew the tradition connecting Henry's Curtana to Tristan. ^[1]^[6]

The meaning attributed to Curtana and the other two British coronation swords shifted over time. During the coronation of Henry VI, Curtana was evidently considered the “Sword of Justice”, while a second sword was the “Sword of the Church”. Eventually, however, Curtana's blunt edge was taken to represent mercy, and it thus came to be known as the Sword of Mercy. Henry VI's coronation featured Curtana as the Sword of Mercy along with two other swords: the sharply pointed Sword of Justice to the Temporality and the more obtuse Sword of Justice to the Spirituality. These designations remain today. ^[3]

Curtana and its legendary predecessors have entered into popular culture. The artificial intelligence character Cortana in the *Halo* video game franchise is named for the historical and legendary sword. ^[7]

45.2 References

- [1] Harper-Bill, Christopher, and Ruth Harvey (1990). *The Ideals and Practice of Medieval Knighthood III*, p. 134. Boydell Press. ISBN 0851152651.
- [2] Legg, Leopold George Wickham (1901). *English Coronation Records*, p. xxiii. A. Constable & Company.
- [3] Legg, Leopold George Wickham (1901). *English Coronation Records*, p. xxv. A. Constable & Company.

Chapter 46

Durendal

For other uses, see [Durandal](#) (disambiguation).

Durandal or **Durendal** (most likely from the French “durer” , “to endure”); Italian: **Durlindana**; Spanish: **Durandal**



Alleged fragment of Durandal in Rocamadour

is the sword of Charlemagne's paladin Roland in the literary series known as the Matter of France.

The origin of the sword received various accounts; the sword is given various provenances in the Matter of France. Several of the works of the Matter of France, however, agree that the sword was forged by Wayland the Smith, who is commonly cited as a maker of romantic weapons.*^[1] According to the *Song of Roland*, the sword is brought by an angel

to Charlemagne, who gives it to Roland. * [2] According to Ludovico Ariosto's *Orlando Furioso* it once belonged to Hector of Troy, and was given to Roland by Malagigi (Maugris). This is questionable, given that the swords of Hector's time were made of bronze.

In *The Song of Roland*, the sword is said to contain within its golden hilt one tooth of Saint Peter, blood of Saint Basil, hair of Saint Denis, and a piece of the raiment of the Blessed Virgin Mary, and to be the sharpest sword in all existence. * [3] In the poem, Roland uses the sword to hold off a hundred-thousand-strong Muslim army long enough for Charlemagne's army to retreat into France. * [4] Roland attempted to destroy the sword to prevent it from being captured by the attacking Saracens and created La Brèche de Roland in the Pyrenees in the process. * [5] But Durandal proved indestructible, so he hid it beneath his body along with the oliphant, the horn used to alert Charlemagne. * [6]

Local folklore claims Durandal still exists, preserved in Rocamadour, France, embedded in a cliff wall. In the twelfth century, the monks of Rocamadour claimed that Roland threw the sword rather than hid it beneath himself. However, the local tourist office calls the sword a replica of Durandal. * [7]

46.1 Footnotes

- [1] Numismatic and Antiquarian Society of Philadelphia, p. 65
- [2] Brault, p. 443
- [3] Auty, p. 126
- [4] Caro, p. 106
- [5] Walsh, p. 264
- [6] Cox, p. 340
- [7] Caro, pp. 106–107

46.2 References

- Auty, Robert (1980). *Traditions of Heroic and Epic Poetry*. London: Modern Humanities Research Association. ISBN 0-900547-72-3.
- Brault, Gerard J. (1996). *The Song of Roland: An Analytical Introduction and Commentary*. University Park: Pennsylvania State Univ. ISBN 0-271-02455-0.
- Caro, Ina (1996). *The Road From the Past: Traveling Through History in France*. San Diego: Harcourt Brace & Co. ISBN 0-15-600363-5.
- Cox, George William (1871). *Popular Romances of the Middle Ages*. London: Longmans, Green, and Co.
- Numismatic and Antiquarian Society of Philadelphia (1902). *Proceedings of the Numismatic and Antiquarian Society of Philadelphia*. Philadelphia: Numismatic and Antiquarian Society of Philadelphia.
- Walsh, William Shepard (1914). *Heroes and Heroines of Fiction*. London: J. B. Lippincott Co.

Chapter 47

Hauteclere

Hauteclere (or Halteclere, or Hauteclaire, literally “High and neat”) is the sword of Olivier, a character in the French epic "*The Song of Roland*". It is described as being of burnished steel, with a crystal embedded in a golden hilt.

Chapter 48

Joyeuse

For other uses, see [Joyeuse \(disambiguation\)](#).

Joyeuse (French pronunciation: [ʒwaˈjøz]), is the name tradition attributes to [Charlemagne's](#) personal sword. The name



Joyeuse displayed in the Louvre.

translates as “joyous” .

48.1 Joyeuse in legend

Some legends claim Joyeuse was forged to contain the **Lance of Longinus** within its **pommel**; others say the blade was smithed from the same materials as **Roland's Durendal** and **Ogier's Curtana**.^[1]^[2]

The 11th century *Song of Roland* describes the sword:

[Charlemagne] was wearing his fine white coat of mail and his helmet with gold-studded stones; by his side hung Joyeuse, and never was there a sword to match it; its colour changed thirty times a day.

Some seven hundred years later, *Bulfinch's Mythology* described Charlemagne using *Joyeuse* to behead the Saracen commander **Corsuble** as well as to knight his comrade **Ogier the Dane**. The town of **Joyeuse**, in **Ardèche**, is supposedly named after the sword: Joyeuse was allegedly lost in a battle and retrieved by one of the knights of Charlemagne; to thank him, Charlemagne granted him an **appanage** named Joyeuse. **Baligant**, a general of the **Saracens** in *The Song of Roland*, named his sword **Précieuse**, in order not to seem inferior to Charlemagne.

48.2 Coronation sword of the French kings

A sword identified with Charlemagne's *Joyeuse* was carried in front of the Coronation processions for **French kings**, for the first time in 1270 (**Philip III**), and for the last time in 1824 (**Charles X**). The sword was kept in the **Saint Denis Basilica** since at least 1505, and it was moved to the **Louvre** in 1793.

This *Joyeuse* as preserved today is a composite of various parts added over the centuries of use as coronation sword. But at the core, it consists of a medieval blade of **Oakeshott type XII**, mostly dated to about the 10th century. **Martin Conway** argued the blade might date to the early 9th century, opening the possibility that it was indeed the sword of Charlemagne, while **Guy Laking** dated it to the early 13th century. Some authors have even argued that the medieval blade may have been replaced by a modern replica in 1804 when the sword was prepared for the coronation of Napoleon Bonaparte.

The Louvre's official website dates the **pommel** to the 10th to 11th centuries, the **crossguard** to the 12th and the **grip** to the 13th century.^[3]

48.3 Sword in Vienna

Before the **Miholjanec legend** had been regarded, the so-called **sword of Attila** in Vienna was known as the sword of Charlemagne.^[4]

48.4 References

- [1] Bullfinch's Mythology, Legends of Charlemagne, Chapter 24
- [2] Santosuosso, Antonio (2004). *Barbarians, Marauders, and Infidels: The Ways of Medieval Warfare*. New York, NY: MJF Books. p. 134. ISBN 978-1-56731-891-3.
- [3] **Coronation sword and scabbard of the Kings of France** on the Official Website of the Louvre.
- [4] European weapons and armour : from the Renaissance to the industrial revolution, page 151, R Ewart Oakeshott, North Hollywood, Calif. : Beinfeld Pub., 1980. ISBN 978-0-917714-27-6





Louis XIV with Joyeuse (Hyacinthe Rigaud, 1701)

Chapter 49

Murgleys

Murgleys, or **Murgleis** (possibly “Death brand” *[1]) is the sword of Ganelon, a traitorous French (Frankish) count and nemesis to the titular hero of the epic *La chanson de Roland* (*The Song of Roland*).*[1]

According to the French version, its “gold pommel” *[2] held some kind of a “holy relic” .*[3] In the Middle High German adaptation (Konrad der Pfaffe's *Rolandslied*) the sword is called Mulagir, touted to be the “best seax (type of sword) in all of France” , described as having a carbuncle shining on its pommel, and forged by a smith named Madelger in Regensburg.*[4]

49.1 Etymology

Dorothy L. Sayers, a translator of *The Song of Roland* suggests the sword means “Death brand” *[1] (See #Similarly named swords below). Belgian scholar Rita Lejeune gave the meaning “Moorish sword,” *[5] but Arabist James A. Bellamy proposed the Arabic etymology *māriq* ‘*alyas* meaning “valiant piercer” .*[6]

49.2 Similarly named swords

At least three swords bearing the similar name Murglaie occur in other chansons de geste.*[7]

- Murglaie - sword of Elias, the Swan Knight of the Crusades cycle,
- Murglaie - sword of Cornumarant, the Saracen king of Jerusalem, taken by Baudouin de Syrie (the historical Baldwin I of Jerusalem)
- Murglaie - sword of Boeve de Haumtone; better known as Morglay of Bevis of Hampton.

Note that “Morglay” has been given the etymology *morte* “death” + “glaive”*[8] coinciding with the conjectural meaning of “Death brand” for Ganelon's sword, proposed by Sayers.*[1]

49.3 References

[1] Sayers, Dorothy L., translator (1957). *The Song of Roland* (preview). Hammondsworth, Middlesex, England: Penguin Books. p. 38. ISBN 0-14-044075-5.

[2] *Song of Roland*, v. 466

[3] *Song of Roland*, v. 607

- [4] *Rolandslied* vv. 1585–8; Thomas, J. W. (translator) (1994), *Priest Konrad's Song of Roland / translated and with an introduction by*, Columbia, S.C.: Camden House
- [5] Lejeune, Rita (1950), *Mélanges de linguistique et de littérature Romances, offerts à Mario Roques*: 163 |chapter= ignored (help), cited (and given in English) by Bellamy 1987, p. 274, note 34
- [6] Bellamy, James A. (1987), “Arabic names in the Chanson de Roland: Saracen Gods, Frankish swords, Roland horse, and the Olifant” , *Journal of the American Oriental Society*, 197 (2): 274
- [7] Langlois, Ernest, ed. (1904), *Table des noms*, Paris: Emile Bouillon
- [8] Bailey, Nathan (1731), *An Universal Etymological English Dictionary*

Chapter 50

Précieuse

For the 17th century French intellectual phenomenon, see [Précieuses](#).

Précieuse (French for precious) is the sword of [Baligant](#), the Saracen king in the French epic *The Song of Roland*.^{*[1]}

Baligant allegedly named his sword in response to hearing that [Charlemagne's sword](#) had a name. Throughout the epic, there are several contrasts between the two, with Baligant being portrayed as a foolish counterpart to Charlemagne. Baligant felt inferior, and so named his sword with a similar name.

50.1 References

- [1] Sayers, Dorothy L., translator (1957). *The Song of Roland*. Hammondsworth, Middlesex, England: Penguin Books. p. 38. ISBN 0-14-044075-5.

Chapter 51

Tizona

Tizona is the name of the sword carried by **Rodrigo Díaz de Vivar, El Cid**, which was used to fight the **Moors** in Spain according to the **Cantar de Mio Cid**. The name *Tizón* translates to *burning stick, firebrand*.*[1]

A sword identified with *Tizona* is on display at the **Museo de Burgos**, in **Burgos**.

51.1 Legendary sword

The Tizona, or Tizón, is one of the swords (together with **La Colada**) attributed to El Cid in **Spanish literature**. According to the **Cantar de Mio Cid**, El Cid won the sword from its previous owner, **King Yucef** in **Valencia**. Afterward, it was gifted by El Cid to his sons-in-law, the **Infantes de Carrión** but eventually returned into the possession of El Cid.

Similar to the other sword attributed to El Cid, **La Colada**, there exists little historical evidence verifying the existence of a sword named Tizona belonging to Rodrigo Díaz. Later there developed the common opinion that identified the sword of **James I of Aragon**, named Tisó, with the one attributed to the Cid in the **Cantar de gesta**, but this is contrasted with the **Llibre dels fets** (a series of autobiographical chronicles including James I of Aragon) in which the Tisó is described in detail without any mention of The Cid, most likely owing to a simple coincidence of name. Also, the Tisó of the James I was descended from **Ramon Berenguer I**, who was in possession of the sword until 1020. This makes it unlikely that the sword would have passed from its previous owners to the Cid and that it would then have returned to the **House of Aragon**. It seems more logical that the Tisó was always in Aragon possession and that the confusion arises from a coincidental similarity in naming.

There exist various *Tizonas* which have been attributed to the Cid. One of these figured in the treasure stock of the regent house of Castilla that was transferred by **Álvaro de Luna**, recovered in 1452 and placed in an inventory of the **Alcázar of Segovia**. In the inventory there remains the description of “a sword called Tizona, that belonged to the Cid; it has a channel in each side, with gilded lettering; it has a hilt, and cross, and a block of silver, and in relief castles and lions and a small golden lion on each part of the cross; and has a scabbard of red leather lined with green velvet.” This sword was ceremonial, owing to its adornment (which reflects its Castilian heraldry) and would have belonged to a member of the Castilian royalty or their family. After this mention in the inventory list there are no other historical notices, although the blade currently residing in the Royal Armory of Madrid could be the same one described in 1503.*[2]

Another presumed Tizona belonged to the **Marqueses de Falces**, to whom the sword was given by **Fernando II of Aragon**. It has been kept since at least the 17th century in the Castle of Marcilla and that is currently on display in the Museum of Burgos alongside other presumed relics of the Cid.

The sword at Burgos is 103 centimetres (41 in) long and weighs 1.1 kilograms (2.4 lb). Tizona was supposedly forged in Córdoba, though considerable amounts of **Damascus steel** can be found in its blade.

There are two inscriptions on the sword:

IO SOI TISONA FUE FECHA EN LA ERA DE MIL E QUARENTA —Medieval Castilian for: “I am Tizona,



Tizona

made in the year 1040", but in Spanish medieval sources, "era" implies Hispanic Era, by which the History of Spain starts in 38 BC, so the intended date has been presumed to be AD 1002.

And:

AVE MARIA ~ GRATIA PLENA ~ DOMINUS TECUM —Latin for: "Hail Mary, full of grace. The Lord is with thee", St. Gabriel Archangel's greeting to the Blessed Virgin Mary in the Gospel according to St. Luke.

The adornment of the sword has a plain pommel, a long and conical hilt, lined with iron; the hilt is curved and the sideboards contain spikes. All of these traits are characteristic of a **typology** dating to the ends of the 15th century. The inscription has caused some discussion, in that the sword, if historically accurate, could not have been made in the year 1040. There have been arguments, however, pointing out that the medieval Spanish use of the word "era" implies **Hispanic Era**, in which the history of Spain starts in 38 BC, making the actual date of the sword AD 1002. Still controversial is the use of the word *Tizona*, that came into use only with the 14th century, as opposed to *Tizón* which is the term used to refer to the sword in the oldest sources. **Menéndez Pidal** has expressed the opinion that the sword is a forgery of the 16th century. Other authors, like Bruhn, postulate that the blade could be also apocryphal **Colada** that was described in the same inventory of 1503. The recent investigations of the **Complutense University of Madrid**, published in 2001, signal that the sword is from the 11th century; nevertheless the Curator of the Royal Armory **Álvaro Soler del Campo** points out that the sword is formed of three joined pieces and that their typology is the same as that of the handle, adornment, and the inscription, from the era of the **Catholic Monarchs**.* [3]

The King **Fernando the Catholic** gave the sword to Pedro de Peralta y Ezpeleta, the first Count of Santisteban of Lerín, for services rendered in the negotiations that led to his marriage with **Isabel of Castile**. This sword remained in the control of the marquis of Falces until the 20th century in the Palacial Castle of Marcilla. The sword is described there as: "With a handle and hilt of completely black iron, double-sided blade, thin, polished, smooth."

The sword was declared **Bien de Interés Cultural** on January 18, 2003.

After the **Spanish Civil War**, the sword that belonged to the Marquis of Falces and was later deposited in the Madrid Museum of Ejército was moved to its new site in the **Alcázar of Toledo**. The owner José Ramón Suárez del Otero, marquis of Falces, offered its sale to the **Ministry of Culture (Spain)**, which declined its purchase due to a lack of historical proof that it had belonged to the Cid and for the elevated price demanded by the owner (reports from the ministry valued it somewhere between 200,000-300,000 euros, according to **Reuters**). It was finally acquired in 2007 by the **Castile and León** and the Cabinet of Commerce and Industry of Burgos* [4] The price paid to the marquis of Falces for the sword was 1.6 million euros.* [5] It was expected that its final destination would be the same cathedral that houses the tomb of the Cid and his wife **Jimena** along with other items related to the Cid.

In the **heroic poem Cantar de Mio Cid**, Tizona's power depends on the wielder and it frightens unworthy opponents. When the infantes of Carrión have Tizona, they underestimate the power of the sword, due to their cowardice, but when Pero Vermúdez is going to fight Ferrán González and unsheathes Tizona (given as a present from El Cid), Ferrán González yells and surrenders, cowering in terror at the sight of Tizona.

Verses 3642-3645:* [6]

*Él dexó la lança, e mano al espada metió;
cuando lo vio Ferrán González, conuvo a Tizón,
que antes qu'el golpe esperasse, dixo: -¡Vençido sói!-*

Translation:

*He [Pero Vermúdez] let go the lance and took the sword in hand;
when Ferrán González saw that, he recognized Tizona
and before the expected blow said, "I am defeated!"*

51.2 Notes

[1] Sebastián de Covarrubias. *Tesoro de la lengua castellana o española*, 1611.

[2] Montaner Frutos (2011:942-943)

[3] Montaner Frutos (2011:943-944)

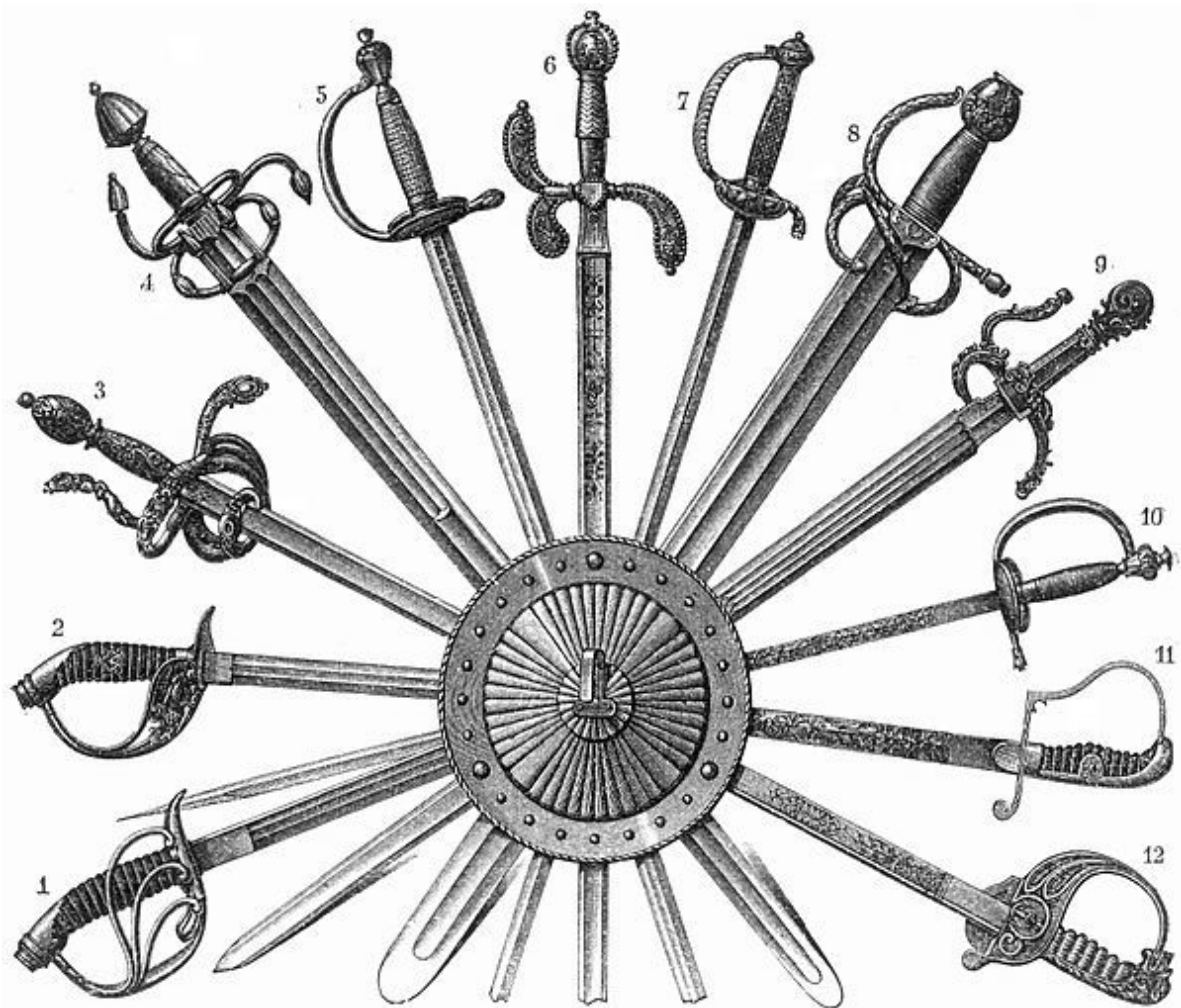
[4] “La Junta y la Cámara recuperan la Tizona para el patrimonio burgalés.” http://es.wikipedia.org/wiki/Diario_de_Burgos May 23, 2007

[5] “El valor de un icono” , Diario de Burgos, May 24th 2007

[6] *Cantar de mio Cid*. Edition of Alberto Montaner. Ed. Galaxia Gutenberg, 2007.

Chapter 52

Colada



Set of swords, Colada is no. 8

Colada is one of the two best-known swords, along with **Tizona**, of **El Cid Campeador**. Won in combat from the Count of Barcelona, the sword was presented (along with **Tizona**) to his sons in law. According to the heroic verses of the **Cantar de mio Cid**, after his sons-in-law beat his daughters and then abandoned them on the side of the road, El Cid asked his

gifts to be returned. Afterward, he bestowed the sword upon one of his knights, Martín Antolínez. * [1]

Though its authenticity is doubted, a blade named *Colada* and traditionally identified with that of El Cid, with the addition of a 16th-century hilt, is preserved in the **Royal Palace of Madrid**.

According to Sebastián de Covarrubias, * [2] *Colada* clearly means a sword made from “*acero colado*”, a process of alloyed steel without impurities.

As **Tizona**, *Colada* appears in the epic poem *Cantar de mio Cid* as a sword that frightens unworthy opponents if wielded by a brave warrior. El Cid gives the sword to Martín Antolínez as a present, and he uses it in the duel against the **infante** Diego González.

52.1 See also

- **Tizona**
- **El Cid**
- **Cantar de mio Cid**
- **Lobera**

52.2 Notes

[1] *Cantar de Mio Cid* (edition of Alberto Montaner). Barcelona: Crítica, 1993, page 288.

[2] Sebastián de Covarrubias. *Tesoro de la lengua castellana o española*, 1611.

[3] *Cantar de mio Cid*. Edición de Alberto Montaner. Ed. Galaxia Gutenberg, 2007.

Chapter 53

Lobera (sword)



Lobera, sword of Ferdinand III the Saint, Cathedral of Seville.

The sword **Lobera** (Spanish: *la espada lobera*, literally: “the sword wolf-slayer”) was the symbol of power used by Saint **Ferdinand III** of Castile, instead of the more traditional rod, and so the king will be depicted with orb and sword in hand.

53.1 History

Lobera was the sword of Saint Ferdinand III, King of Castile from 1217 and King of León from 1230, He finished the work done by his maternal grandfather Alfonso VIII of Castile and consolidated the Reconquista. In 1231, he permanently united Castile and León. He was considered an exemplary knight in his time. Pope Innocent IV named him “invincible champion of Jesus Christ” .

53.2 Etymology

Lobera is a Spanish word meaning *wolfslayer*.*[1]

53.3 Legend

Don Juan Manuel, Prince of Villena, grandson of King Ferdinand III, wrote in his *Libro de los ejemplos del conde Lucanor y de Patronio* (1337) (“Book of the examples of Count Lucanor and of Patronio”), that Lobera was the sword of Fernán González of Castile (epic hero from the Poem of Fernán González) and a “sword of great virtue” . Don Juan Manuel

writes that King Ferdinand III, lying on his deathbed, addressed him in these words: “I can bequeath no heritage to you, but I bestow upon you my sword Lobera, that is of passing worth, and wherewith God has wrought much good to me.”
.* [2]

53.4 Description

Lobera, forged in steel, has a blade of 80 cm. and silver ornaments. It is a relic kept in the Capilla Real at the Seville Cathedral.

53.5 Notes

[1] http://buscon.rae.es/draeI/SrvltConsulta?TIPO_BUS=3&LEMA=lobero

[2] Don Juan Manuel. *El Conde Lucanor*. Barcelona: Losada, 1997.



King Ferdinand III of Castile depicted with Lobera

Chapter 54

Amenonuhoko

Amenonuhoko (天沼矛 or 天之瓊矛 or 天瓊戈 “*heavenly jewelled spear*”) is the name given to the spear in **Japanese mythology** used to raise the primordial land-mass, *Onogoro-shima*, from the sea. It is often represented as a **naginata**.* [1]

According to the **Kojiki**, Shinto's genesis gods **Izanagi** and **Izanami** were responsible for creating the first land. To help them do this, they were given a spear decorated with **jewels**, named *Ame-no* (heavenly) *nu-hoko* (jewelled spear), by older heavenly gods.* [2] The two **deities** then went to the **bridge between heaven and earth**, *Ame-no-ukihashi* (“floating bridge of heaven”), and churned the **sea** below with the **naginata**. When drops of salty water fell from the tip, they formed into the first **island**, *Onogoro-shima*. **Izanagi** and **Izanami** then descended from the bridge of heaven and made their home on the island.* [3]* [4]

54.1 References

- [1] Daniel C. Pauley. *Pauley's Guide: A Dictionary of Japanese Martial Arts and Culture*. p. 4. ISBN 0615233562.
- [2] Jean Herbert (2010). *Shinto: At the Fountainhead of Japan*. p. 220. ISBN 0203842162.
- [3] Joseph Jacobs et al (1899). *Folk Lore* **10**. Folklore Society of Great Britain. pp. 298–299.
- [4] D.B. Picken (2004). *Sourcebook in Shinto*. Greenwood Publishing Group. p. 8. ISBN 0313264325.



Chapter 55

Gáe Bulg

The *Gáe Bulg* (also *Gáe Bulga*, *Gáe Bolg*, *Gáe Bolga*), meaning “spear of mortal pain/death spear”, “gapped/notched spear”, or “belly spear”, was the name of the spear of Cúchulainn in the Ulster Cycle of Irish mythology. It was given to him by his martial arts teacher, the warrior woman Scáthach, and its technique was taught only to him.

It was made from the bone of a sea monster, the Coinchenn, that had died while fighting another sea monster, the Curruid. Although some sources make it out to be simply a particularly deadly spear, others—notably the *Book of Leinster*—state that it could only be used under very specialized, ritual conditions:

In other versions of the legend, the spear had seven heads, each with seven barbs. In the *Táin Bó Cuailnge*, Cúchulainn received the spear after training with the great warrior master Scáthach in Alba. She taught him and his foster-brother, Ferdiad, everything the same, except she only taught the Gáe Bulg feat to Cúchulainn. He later used it in single combat against Ferdiad. They were fighting in a ford, and Ferdiad had the upper hand; Cúchulainn's charioteer, Láeg, floated the *Gáe Bulg* down the stream to his master, who cast it into Ferdiad's body, piercing the warrior's armor and “coursing through the highways and byways of his body so that every single joint filled with barbs.” Ferdiad died soon after. On a separate occasion, Cúchulainn also killed his own son, Connla, with the spear. In both instances, it was used as a last resort, as once thrown it proved invariably fatal.

Cú Chulainn's use of the Gáe Bulg in the *Táin Bó Cuailnge* exemplifies its deadliness and the gruesome nature in which it leaves its victims. This can be seen in the fact that after it is utilized, one must literally cut into the victim to retrieve it. This was the case in Cú Chulainn's slaying of Fer Diad. As it is stated in Ciaran Carson's translation of The Táin:

55.1 Etymology

Traditionally, the name has been translated as “belly spear”, with the second element of the name, *bulga*, being treated as a derivative of Old Irish *bolg* “belly, sack, bag”.^[3]

Several notable Celtic scholars, including Joseph Loth and Kuno Meyer, have preferred to derive it rather from Old Irish *bolc* “gap, breach, notch” (cognate with Welsh *bwlch*), suggesting a linguistic link with the second element in the name of Fergus mac Róich's sword, *Caladbolg* and King Arthur's sword *Caledfwlch*.^[4]^[5]^[6]

Linguist Eric Hamp derives the second element, *bulga*, from a Proto-Celtic compound **balu-gaisos* meaning “spear of mortal pain/death spear” (comparable to Old Irish *fogha* “spear, dart”, from Proto-Celtic **uo-gaisu-*). Once the second element **gaisos* “spear” was no longer recognizable to Irish speaker, its Old Irish cognate, *gáe*, was reattached to the beginning for clarification, forming a new, tautological compound.^[7]^[8]

55.2 See also

- Gungnir, Odin's similar enchanted spear of Nordic legend

55.3 References

- [1] *The Táin*, trans. Thomas Kinsella
- [2] *The Táin*, trans. Ciaran Carson
- [3] Meyer, Kuno . Contributions to Irish lexicography, Volume 1, M. Niemeyer, 1906. p. 236.
- [4] Loth, Joseph. Les Mabinogion, Volume 1, Thorin, 1889, p. 200.
- [5] Meyer, Kuno . Contributions to Irish lexicography, Volume 1, M. Niemeyer, 1906. p. 236.
- [6] Lewis, Timothy. “Bolg, Fir Bolg, Caladbolg” in Ryan, J. (ed.), Féil-sgríbhinn Eóin Mhic Néill, Dublin, 1940; repr. Four Courts Press 1995, pp. 46-62.
- [7] Hamp, Eric P. “Varia I: 10. at-bail(l), (gaé) bulga” , Ériu 24, 1973, pp. 179–182.
- [8] Schrijver, Peter. Studies in british celtic Historical Phonology., Rodopi, 1995, p. 384 (for etymology of Irish *fogha*).

Chapter 56

Gungnir

This article is about the mythological weapon. For the video game, see [Gungnir \(video game\)](#).
In Norse mythology, **Gungnir** (Old Norse “swaying one” ^[1]) is the spear of the god Odin.

56.1 Attestations

56.1.1 Poetic Edda

According to the Poetic Edda, the spear was fashioned by the Dwarves; Loki discovers the Spear whilst visiting the Dwarves (on an errand to commission golden hair for Sif). Loki flatters the Dwarves and asks the Spear of them, which they give him. In the Poetic Edda poem *Völuspá*, the *Æsir-Vanir War* is described as officially starting when Odin throws a spear over the heads of an assembly of Vanir gods. Whether or not this was specifically Gungnir is, however, unstated. In *Sigrdrífumál*, the valkyrie Sigrdrífa advises Sigurd on the magical application of runes. She gives Sigurd advice and shares with him lore, including that runes were carved on the tip of Gungnir.

56.1.2 Prose Edda

According to chapter 51 of the Prose Edda book, *Gylfaginning*, Odin will ride in front of the Einherjar while advancing on to the battle field at Ragnarök wearing a gold helmet, an impressive cloak of mail and carrying Gungnir. He will then attack the wolf Fenrir with it.

In *Skáldskaparmál*, more information regarding the spear is presented. The spear was fashioned by the dwarves known as the Sons of Ivaldi under the mastery of the blacksmith dwarf Dvalin. The spear was obtained from the dwarves by Loki, the result of a scheme he concocted as a partial reparation for his cutting of the goddess Sif's hair. The spear is described as being so well balanced that it could strike any target, no matter the skill or strength of the wielder.

56.2 Archaeological record

If the rider on horseback on the image on the Böksta Runestone has been correctly identified as Odin, then Odin is shown carrying Gungnir while hunting an elk. ^[2]

56.3 In the Ring of the Nibelung

In Wagner's opera cycle, *Der Ring des Nibelungen*, Wotan's (Odin's) spear is made from the wood of the world tree Yggdrasil and engraved with the contracts from which Wotan's power derives. He uses the spear to break the sword of Siegmund, leading to Siegmund's death. When he tries to bar the eponymous hero of the opera, *Siegfried* (Siegmund's son), from awakening Brünnhilde from her magic sleep, Siegfried breaks the spear in two and Wotan flees. It is implied that this is also the end of Wotan's power and he never appears onstage again.

56.4 See also

- Bracteate
- Gae Bolga, the Irish legendary hero Cú Chulainn's similar magic spear
- Migration period spear

56.5 Notes

[1] Orchard (1997:67).

[2] Silén (1993:88–91).

56.6 References

- Orchard, Andy (1997). *Dictionary of Norse Myth and Legend*. Cassell. ISBN 0-304-34520-2
- Silén, Lars (1983). “Några Reflektioner Angående Bilderna på Balingsta-Stenen i Uppland”. *Fornvännen* (Swedish National Heritage Board) **78**: 88–91. ISSN 1404-9430. Retrieved 2010-01-28.



Chapter 57

Lúin of Celtchar

In the **Ulster Cycle** of early Irish literature, the **Lúin of Celtchar** (Irish: *Lúin Celtchair*) is the name of a long, fiery lance or spear belonging to Celtchar mac Uthechar and wielded by other heroes, such as Dubthach, Mac Cécht and Fedlimid.

57.1 Properties

Detailed descriptions of the spear's special use and terrible effect are to be found in the **Middle Irish** texts *Togail Bruidne Dá Derga* (“The Destruction of the Hostel of Da Derga”) (Recension II) and *Mesca Ulad* (“The Intoxication of the Ulstermen”), both of which employ the so-called “watchman device” to describe the fearful appearance of the warrior Dubthach Dóeltenga. In *Togail Bruidne Dá Derga*, it appears when the spies of Ingcél Cáech report on Conaire's large retinue of warriors in the hostel of Da Derga in Leinster. Lomnae Drúth observes:

“The man in the centre had a great lance, with fifty rivets through it, and its shaft would be a load for a team of oxen. He brandished the lance until sparks as big as eggs all but flew from it, and then he struck the butt against his palm three times. Before them was a great food cauldron, large enough for a bullock, with an appalling dark liquid in it, and the man dipped the lance into the liquid. If not the lance was not quenched quickly, it blazed up over its shaft – you would have thought there was a roaring fire in the upper part of the house.”

The interpreter Fer Rogain identifies the figure as Dubthach Dóeltenga and explains:

“And the lance that was in the hand of Dubthach, that was the Lúin of Celtchair son of Uthechar that was found at the Battle of Mag Tuired. Whenever the blood of enemies is about to flow from the lance, a cauldron full of venom is required to quench it; otherwise, the lance will blaze up in the fist of the man carrying it, and it will pierce him or the lord of the royal house. Each thrust of this lance will kill a man, even if it does not reach him; if the lance is cast, it will kill nine men, and there will be a king or royal heir or plundering chieftain in their number. I swear by what my people swear by, the Lúin of Celtchar will serve drinks of death to a multitude tonight.” *^[1]

In *Mesca Ulad*, Medb's watchmen paint a very similar picture when they describe one of the approaching warriors:

“A great warrior, his spear reaches to the height of his shoulder. When its spear-heat seizes it, he strikes the butt of the great spear across the palm, so that the fill of a sack-measure of fiery tinder-sparks bursts out over its blade and over its tip, when its spear-heat takes hold of it. Before him there is a cauldron of black blood, of dreadful liquid, prepared by night by his sorcery from the blood of dogs and cats and druids, in order that the head of that spear might be dipped in that poisonous liquid when its spear-heat comes to it.”

Cú Roí then explains to Medb and her company that the watchmen have just seen Dubthach, who has borrowed the *Lúin* of Celtchar, and that a cauldron of red blood stands before him “so that it would not burn its shaft or the man who carried it were it not bathed in the cauldron of poisonous blood; and it is foretelling battle that it is.” * [2] This latter quality has been taken to mean that such “sensitive spears ... by their vibration, portended the imminence of battle and slaughter.” * [3]

A late version of the saga *Cath Ruis na Ríg* (“The Battle of Ross na Ríg”) gives a more succinct account of the *Lúin*, but also adds a number of details, such as the use of four mercenaries to keep the cauldron in place. * [4] Obviously, the weapon needed to be handled with extreme care. According to his death-tale, Celtchar was accidentally killed by his own spear in a way which emphasises its excessive heat. When he had used the *Lúin* to slay a hound which had been ravaging the country, he placed it upright with the spear-point upwards and so a drop of the hound's blood which trickled down along the spear went through him and killed him. * [5]

57.2 Circulation

In the Ulster cycle, Celtchar's *Lúin* is used by various warriors of Ulster and Connacht. Dubthach had use of it (*Togain Bruidne Da Derga* and *Mesca Ulad*, see above quotes), and Dubthach himself was slain by Fedlimid who wielded *Lúin* Celtchar according to a notice following the *Togail Bruidne Dá Choca(e)* * [6]

According to a poem by Cináed ua hArtacáin (d. 975), the Connacht champion Mac Cécht used it to slay Cúscraid Menn, son of Conchobor mac Nessa. * [7]

There is also a tract in TCD MS 1336 (*olim MS H 3.17*), col. 723* [8] which claims that the spear survived into the reign of Cormac mac Airt, and came to be known as the *Crimall* of Birnbuadach* [9] causing Cormac's blinding and rendering him unfit for kingship. Moreover it alleges this was the “Famous yew of the wood” , the name by which the spear of Lug mac Eithliu of the Tuatha Dé Danann was called. This tract occurs as a postscript to a later version (B group) of *The Expulsion of the Déisi* found in the same MS, * [10] but is known only by the brief English recap provided by Hennessy.

57.2.1 Spear of Lug?

Arthur C. L. Brown and R. S. Loomis, proponents of the Irish origin of the Grail romances, argued that Celtchar's *Lúin* was to be identified with the spear of Lug, * [11] a weapon which is named in Middle Irish narratives as one of the four items which the Túatha Dé Danann introduced to Ireland. A connection may have been drawn implicitly by *Togail Bruidne Dá Derga*, which claims that the *Lúin* was found in the Battle of Mag Tuired, elsewhere known as the battle in which the Túatha Dé Danann led by Lug defeated the Fomoiri. Moreover, a tale of later date, the Early Modern Irish *Oidheadh Chloinne Tuireann* describes the spear of Lug in ways which are reminiscent of Celtchar's *Lúin*. However, the Middle Irish references to Lug's spear do not correspond closely to the *Lúin*. * [12]

57.3 See also

- *Gáe Bulg*
- Spear of Destiny

57.4 Notes

[1] *Togail Bruidne Dá Derga*, ed. Knott, pp. 37–8; tr. Gantz, p. 97.

[2] *Mesca Ulad* § 44, tr. Koch, *CHA*. p. 120.

[3] Hennessy, *Mesca Ulad. Or, the Intoxication of the Ultonians*. xv.

[4] *Cath Ruis na Ríg*, ed. and tr. Hogan. p. 78-9.

- [5] *Aided Cheltchair mac Uthechair*, ed. and tr. Meyer. pp. 30–1
- [6] Stokes, Whitley, ed. tr. “Da Choca's Hostel [Bruiden Da Chocae]”, *Revue Celtique* 21, Notes, p.401. Stokes's notes for §59 says that at this point the B text begins to diverge with the base A text (from TCD H. 3. 18, now MS 1337), and states that at the end of the MS A text (p.724?) there is “a notice .. of the slaying of Dubhtach by Fedlimid with the famous spear called Luin Celtchair” .
- [7] Cináed Ua hArtacáin, “Fianna bátar i nEmain” , ed. Stokes. p. 308 § 16. Note that O'Curry erroneously reads that it was **Cet mac Mágach** who slew him. O'Curry, *On the manners and customs of the ancient Irish*, vol. III: p. 325.
- [8] *Mesca Ulad*, ed. Hennessy, preface, p. xiv.
- [9] This is probably to be equated with *gai buafnech* the “poison spear” nickname of Oengus the blinder of Cormac, as suggested by Hennessy, loc. cit., although T. F. O'Rahilly EIHM, 65 thinks it should be “equated with Loegaire Bern Buadach”
- [10] TCD MS 1336 (*olim* H 3.17), cols. 720b–723a, denoted variant *h* text in Kuno Meyer ed., *Tucait indarba na nDéisi* (“The Expulsion of the Déisi”), *Anecdota from Irish Manuscripts*, vol. i. (1907), pp.15–24. The *h* text bears the variant title *Cóecad Cormaic i Temraig* (Blinding of Cormac at Tara), accord. to Arbois de Jubainville, *Essai d'un catalogue*, p.90
- [11] Loomis, *Arthurian tradition*. pp. 379–82; Brown, “The Bleeding Lance.”
- [12] Carey, *Ireland and the Grail*. p. 169 note 6.

57.5 Sources

57.5.1 Texts

- Cináed Ua Hartacáin, “Fianna bátar i nEmain” , ed. Whitley Stokes, “On the deaths of some Irish heroes.” *Revue Celtique* 23 (1902): 303–48.
- *Togail Bruidne Dá Derga*, ed. Eleanor Knott, *Togail Bruidne Da Derga*. Dublin, 1936; tr. Jeffrey Gantz, *Early Irish Myths and Sagas*. Harmondsworth: Penguin, 1986.
- *Mesca Ulad*, ed. J. Carmichael Watson, *Mesca Ulad*. Mediaeval and Modern Irish Series 13. Dublin, 1941; tr. John T. Koch, in *The Celtic Heroic Age*, ed. John T. Koch and John Carey. 3d ed. Andover, 2000. 106–27; ed. and tr. W.R. Hennessy. *Mesca Ulad: or, the Intoxication of the Ultonians*. Todd Lecture Series 1. Dublin, 1889.
- *Aided Cheltchair mac Uthechair*, ed. and tr. Kuno Meyer, *The Death Tales of the Ulster Heroes*. Todd Lecture Series. Dublin, 1906. 24–31. [Translation online](#).
- “The Expulsion of the Déisi” (TCD MS 1336). The relevant portion has remained unedited and was not reproduced in the edition by Vernam Hull (ed. and tr.), “The later version of the Expulsion of the Déisi.” *ZCP* 27 (1957–59): pp. 14–63.
- *Cath Ruis na Ríg* (Stowe MS E IV 3), ed. and tr. Edmund Hogan, *Cath Ruis na Ríg for Bóinn*. Todd Lecture Series 4. Dublin, 1892.

57.5.2 References

- Carey, John. *Ireland and the Grail*. Aberystwyth, 2007.
- Brown, Arthur Charles Lewis. “The Bleeding Lance.” *PMLA* 25 (1910): 1–59.
- Loomis, Roger Sherman. *Arthurian tradition and Chrétien de Troyes*. New York, 1949.
- O'Curry, Eugene. *On the manners and customs of the ancient Irish*. Vol. 3, Lectures vol. 2. London: Williams and Norgate, 1873. pp. 324–7.



H.R. Millar's illustration of "Lugh's Magic Spear" , 1905.

Chapter 58

Tonbogiri

The **Tonbogiri** (蜻蛉切) is one of three legendary Japanese spears created by the famed swordsmith Masazane Fujiwara, said to be wielded by the daimyō Honda Tadakatsu. The spear derives its name from the myth that a dragonfly landed on its blade and was instantly cut in two. Thus Tonbo (Japanese for “dragonfly”) and giri (Japanese for “cutting”), translating this spear's name as “Dragonfly Cutter/Cutting spear” .

Chapter 59

Bident

A **bident** is a two-pronged implement resembling a **pitchfork**. In **classical mythology**, the bident is associated with **Pluto**, the ruler of the underworld, while the three-pronged **trident** is the implement of **Poseidon (Neptune)**, ruler of the sea and of **earthquakes**.

59.1 Etymology

The word 'bident' was brought into the English language before 1914,*[1] and is derived from the Latin *bidentis*, meaning “having two prongs” .*[2]

59.2 Historical uses

Ancient Egyptians used a bident as a fishing tool, sometimes attached to a line and sometimes fastened with flight feathers.*[3] Two-pronged weapons mainly of **bronze** appear in the archaeological record of **ancient Greece**.*[4]

In **Roman agriculture**, the *bidens* (genitive *bidentis*) was a double-bladed drag hoe*[5] or two-pronged **mattock**,*[6] although a modern distinction between “mattock” and “rake” should not be pressed.*[7] It was used to break up and turn ground that was rocky and hard.*[8] The *bidens* is pictured on **mosaics** and other forms of **Roman art**, as well as **tombstones** to mark the occupation of the deceased.*[9]

59.3 In mythology

Neither **Pluto** nor **Hades** is depicted unambiguously with a bident in ancient art, and the antiquity of this attribute has never been determined.*[10] Two-pronged weapons do appear in **Greek literature and art**.*[11]

The spear of **Achilles** is said by a few sources to be bifurcated.*[12] Achilles had been instructed in its use by **Peleus**, who had in turn learned from **Chiron the Centaur**. The implement may have associations with **Thessaly**. A **black-figured amphora** from **Corneto (Etruscan Tarquinia)** depicts a scene from the **hunt for the Calydonian boar**, part of a series of adventures that took place in the general area. **Peleus** is accompanied by **Castor**, who is attacking the boar with a two-pronged spear.*[11]

A bronze trident found in an Etruscan tomb at **Vetulonia** seems to have had an adaptable center prong that could be removed for use as a bident.*[13] A **kylix** found at **Vulci** in ancient Etruria was formerly interpreted as depicting **Pluto (Greek Plouton)** with a bident. A black-bearded man holding a peculiarly two-pronged instrument reaches out in pursuit of a woman, thought to be **Persephone**. The vase was subjected to improper reconstruction, however, and the couple are more likely **Poseidon** and **Aethra**.*[14] On **Lydian coins** that show *Plouton* abducting **Persephone** in his four-horse chariot,



Pluto holding a bident in a woodcut from the Gods and Goddesses series of Hendrick Goltzius (1588-89)



Roman-era mosaics show the bident for hare hunting (Villa Romana del Casale, Sicily, ca. 300 AD)

the god holds his characteristic **scepter**, the ornamented point of which has sometimes been interpreted as a bident.* [15] Other visual representations of the bident on ancient objects appear to have been either modern-era reconstructions, or in the possession of figures not securely identified as the ruler of the underworld.* [16]

The **Cambridge** ritualist A.B. Cook saw the bident as an implement that might be wielded by **Jupiter**, the chief god of the Roman pantheon, in relation to Roman **bidental** ritual, the consecration of a place struck by lightning by means of a sacrificial sheep, called a *bidens* because it was of an age to have two teeth.* [17] In the hands of Jupiter (also known as Jove, Etruscan *Tinia*), the trident or bident thus represents a forked lightning bolt. In ancient Italy, thunder and lightning were read as signs of divine will, wielded by the **sky god** Jupiter in three forms or degrees of severity (see *manubia*). The Romans drew on **Etruscan traditions** for the interpretation of these signs. A tile found at **Urbs Salvia** in **Picenum** depicts an unusual composite Jove, “fairly bristling with weapons”: a lightning bolt, a bident, and a trident, uniting the realms of sky, earth, and sea, and representing the three degrees of ominous lightning (see also **Summanus**).* [18] Cook regarded the trident as the Greek equivalent of the Etruscan bident, each representing a type of lightning used to communicate the divine will; since he accepted the **Lydian origin of the Etruscans**, he traced both forms to the same **Mesopotamia** source.* [19]

The later notion that the ruler of the underworld wielded a trident or bident can perhaps be traced to a line in the *Hercules Furens* (“Hercules Enraged”) of Seneca. Dis (the Roman equivalent of Greek *Plouton*) uses a three-pronged spear to drive off **Hercules** as he attempts to invade the underworld. Seneca also refers to Dis as the “Infernal Jove” * [20] or the “dire Jove” ,* [21] the Jove who gives dire or ill omens (*dirae*), just as in the Greek tradition, *Plouton* is sometimes identified as a “chthonic Zeus.” That the trident and bident might be somewhat interchangeable is suggested by a Byzantine scholiast, who mentions Poseidon being armed with a bident.* [22]



Council of the gods from the Loggia di Psiche, Villa Farnesina, with Pluto holding a bident and Neptune a trident

59.4 In art

In **Western art** of the **Middle Ages**, classical underworld figures began to be depicted with a pitchfork.*[23] **Early Christian** writers identified the classical underworld with Hell, and its denizens as demons or devils.*[24] In the **Renaissance**, the bident became a conventional attribute of Pluto in art. Pluto, with **Cerberus** at his side, is shown holding the bident in the mythological ceiling mural painted by **Raphael's** workshop for the **Villa Farnesina** (the *Loggia di Psiche*, 1517–18). In a scene depicting a council of the gods, the three brothers Jove, Pluto, and Neptune are grouped closely, with a **Cupid** standing before them. Neptune holds the trident. Elsewhere in the *loggia*, a **putto** holds a bident.*[25]

Perhaps influenced by this work, **Agostino Carracci** had depicted Pluto with a bident in a preparatory drawing for his painting *Pluto* (1592), in which the god holds instead his characteristic **key**.*[26] In **Caravaggio's** *Giove, Nettuno e Plutone* (ca. 1597), a ceiling mural based on alchemical allegory, it is Neptune who holds the bident.*[27]

59.5 See also

- **Aegis**
- **Cap of invisibility**
- **Trident**
- **Caduceus**
- **List of mythological objects**

59.6 References

- [1] Webster's Online Dictionary, entry on bident.

- [2] American Psychological Association (APA). “Webster's Revised Unabridged Dictionary” . *Dictionary.com*. www.reference.com. Retrieved May 18, 2012.
- [3] Wilkinson, John Gardner (1837). *Manners and customs of the ancient Egyptians: including their private life, government, laws, arts, manufacturers, religion and early history : derived from a comparison of the painting, sculptures and monuments still existing with the accounts of ancient authors, Volume 3*. Murray. pp. 60, 61. bident was a spear with two barbed points ... thrust at the fish ... fish spears of the South Sea Islanders ... same manner ... as the bident by the ancient Egyptians
- [4] Arthur Bernard Cook, *Zeus: A Study in Ancient Religion* (Oxford University Press, 1924), vol. 2, p. 799.
- [5] K.D. White, *Roman Farming* (Cornell University Press, 1970), p. 239.
- [6] K.D. White, *Agricultural Implements of the Roman World* (Cambridge University Press, 1967, 2010), p. 11.
- [7] White, *Agricultural Implements*, p. 12.
- [8] Pliny, *Natural History* 17.54; White, *Agricultural Implements*, p. 19.
- [9] White, *Agricultural Implements*, pp. vii, viii, 11, 51.
- [10] A.L. Millin, “Mythologie,” in *Magasin Encyclopédique* (Paris, 1808), p. 283; G.T. Villenave, *Les métamorphoses d'Ovide* (Paris, 1806), p. 307; Cook, *Zeus*, p. 798 ff.; John G. Fitch, *Seneca's Hercules Furens: A Critical Text With Introduction and Commentary* (Cornell University Press, 1987), p.
- [11] Cook, *Zeus*, vol. 2, p. 799.
- [12] By Lesches of Lesbos (7th century BC) in the *Little Iliad* (*Ilias parva*), frg. 5 in the edition of Kinkel, as preserved by the scholiast to Pindar, *Nemean Ode* 6.85 and the scholiast to the *Iliad* 16.142. Also in the Classical period by Aeschylus in the fragmentary *Nereids* (*Nereides*), frg. 152 in the second edition of Nauck; and by Sophocles in the *Lovers of Achilles* (*Achilleos erastai*), frg. 156 (Nauck² = 152 in the edition of Jebb), as cited by Cook, *Zeus*, vol. 2, p. 799.
- [13] Cook, *Zeus*, vol. 2, pt. 2, p. 1225, with images of Zeus wielding lightning bolts, and citing Milani, *Studi e materiali di archeologia e numismatica* (Florence, 1905), (vol. 3, p. 85.
- [14] Cook, *Zeus*, vol. 2, pp. 800–801. The kylix from the workshop of Brygos.
- [15] Cook, *Zeus*, vol. 2, p. 801.
- [16] Cook, *Zeus*, vol. 2, p. 802.
- [17] Cook, *Zeus*, vol. 2, pp. 805–806.
- [18] Cook, *Zeus*, vol. 2, p. 803, with image on p. 804.
- [19] Cook, *Zeus*, vol. 2, p. 806.
- [20] *Inferni Iovis* (genitive case), *Hercules Furens* line 47, in the prologue spoken by Juno.
- [21] *Diro Iovi*, line 608 of *Hercules Furens*; compare Vergil, *Aeneid* 4.638, *Iove Stygio*, the “Jove of the Styx”. Fitch, *Seneca's Hercules Furens*, p. 156.
- [22] Codex Augustanus, note to Euripides' *Phoenician Women*, line 188, as cited by Cook, *Zeus*, vol. 2, p. 806, note 6.
- [23] Cook, *Zeus*, vol. 2, p. 803.
- [24] Friedrich Solmsen, “The Powers of Darkness in Prudentius' *Contra Symmachum*: A Study of His Poetic Imagination,” *Vigiliae Christianae* 19.4 (1965), pp. 238, 240–248 *et passim*.
- [25] Richard Stemp, *The Secret Language of the Renaissance: Decoding the Hidden Symbolism of Italian Art* (Duncan Baird, 2006), p. 114; Clare Robertson et al., *Drawings by the Carracci from British Collections* (Ashmolean Museum, 1996), p. 78.
- [26] Robertson et al., *Drawings by the Carracci from British Collections*, pp. 78–79.
- [27] Creighton Gilbert, *Caravaggio and His Two Cardinals* (Penn State University Press, 1995), pp. 124–125.

59.7 External links

Media related to Bidents at Wikimedia Commons

Chapter 60

Trishula

This article is about the trident. For other uses, see [Trishul](#).

The **trishula** (Sanskrit: त्रिशूल *trīśūla*, Malay: *trisula*, Telugu: *trisoolum*, Tamil: *thirisulam*, Malayalam: ത്രിശൂലം *trisoolum*, Thai: trisoorn or *tri*) is a type of South Asian **trident** also found in **Southeast Asia**. It is commonly used as a Hindu-Buddhist religious symbol. The word means “three spear” in Sanskrit and Pali.

In India and Thailand, the term often refers to a short-handled weapon which may be mounted on a **danda** or staff. But unlike the **Okinawan sai**, the trishula is often bladed. In Malay, *trisula* usually refers specifically to a long-handled trident while the diminutive version is known as a **tekpi**.

60.1 Symbolism

The trishula symbolism is **polyvalent** and rich. The trishula is wielded by the Hindu God **Shiva** and is said to have been used to sever the original head of **Ganesha**. **Durga** also holds trishula, as one of her many weapons. There are many other gods and deities, who hold the weapon trishula. The three points have various meanings and significance, and, common to Hindu religion, have many stories behind them. They are commonly said to represent various trinities—creation, maintenance and destruction, past, present and future, the three **guna**. When looked upon as a weapon of Shiva, the trishula is said to destroy the three worlds: the physical world, the world of the forefathers (representing culture drawn from the past) and the world of the mind (representing the processes of sensing and acting). The three worlds are supposed to be destroyed by Shiva into a single non-dual plane of existence, that is bliss alone.

In the human body, the trishula also represents the place where the three main nadis, or energy channels (*ida*, *pingala* and *shushmana*) meet at the brow. *Shushmana*, the central one, continues upward to the 7th *chakra*, or energy center, while the other two end at the brow, there the 6th *chakra* is located. The trisula's central point represents *Shushmana*, and that is why it is longer than the other two, representing *ida* and *pingala*.

60.2 Other uses

- *Trishula* can sometimes also designate the Buddhist symbol of the **triratna**.
- The Goddess **Durga** holds a trishula among other weapons and attributes in her hands and amongst her accoutrement, having received celestial weapons from both Shiva and Vishnu.
- In **Nepal**, the trishula is the election symbol of the **Communist Party of Nepal (United Marxist)**.^[1]
- A similar word, *Trishul*, is the **Romani** word for 'cross'.
- In **Yu-gi-oh!** *Trishula* is a monster that can banish 1 card each from opponent's hand, field and graveyard.

60.3 Gallery

- Trishula brought as offerings to Guna Devi, near Dharamsala, Himachal Pradesh.
- A seven-pronged trishula on top of Wat Arun, a Buddhist temple, is also known as the “trident of Shiva” ^{*}[1]
- Emblem of the Chakri Dynasty, the royal house of Thailand founded in 1782. The emblem of the dynasty consists of the trisula intertwined with the Sudarshana Chakra, another weapon, to create a Chakri.
- The *Hachibushū* Sendan Kendatsuba (or Candana Gandharva) is pictured killing several villains with his trishula in the collection of five paintings *Extermination of Evil*.

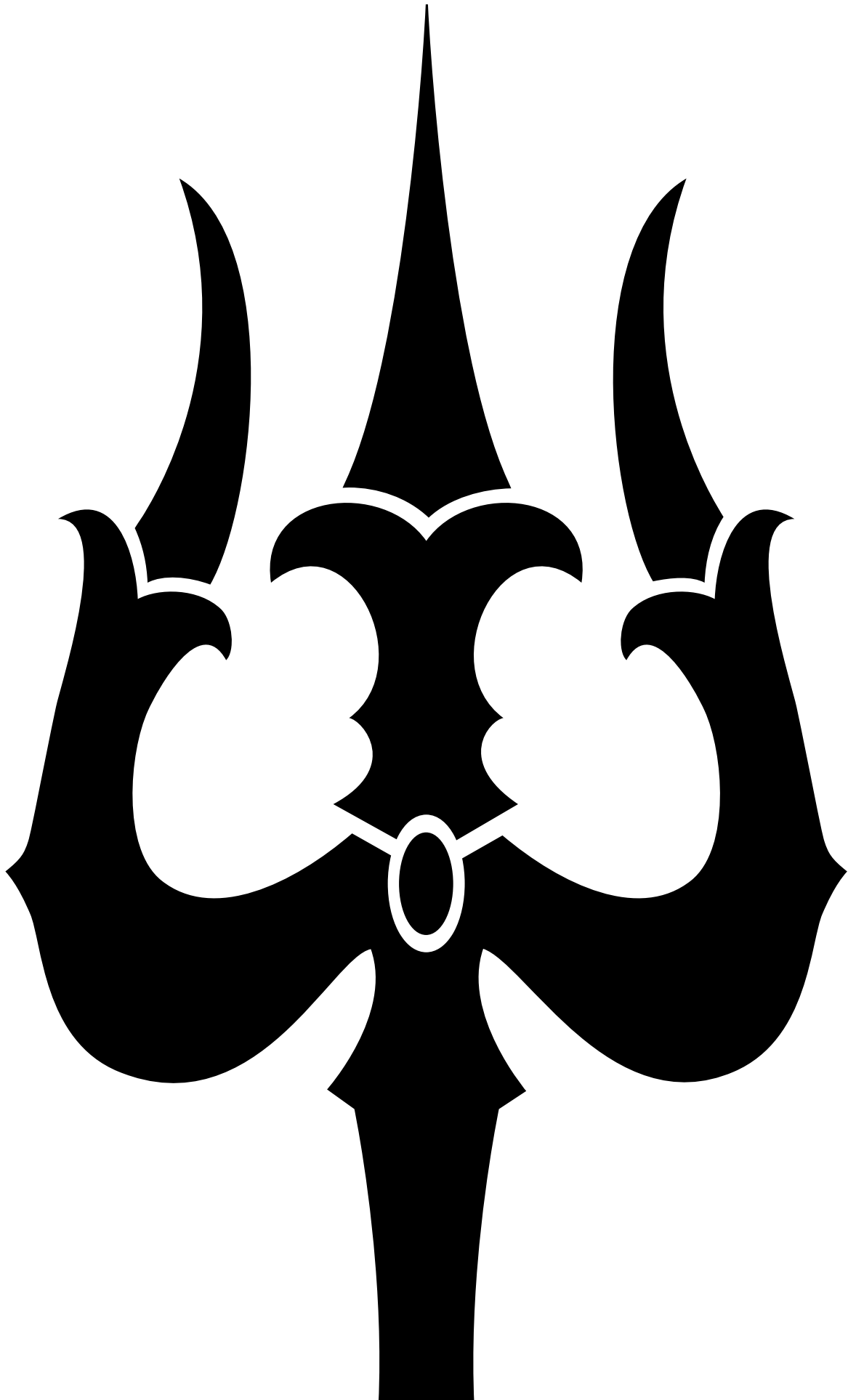
1. [^] Wat Arun The trident of Shiva extends from the top of each tower.

60.4 See also

- Trident
- Tekpi
- Sai (weapon)
- Vajra

60.5 References

- [1] पार्टीको सूची —Election Commission of Nepal



Chapter 61

Holy Lance

“Spear of Destiny” redirects here. For other uses, see [Spear of Destiny \(disambiguation\)](#).

The **Holy Lance** (German: *Heilige Lanze*), also known as the **Holy Spear**, **Spear of Destiny**, **Lance of Longinus**, and **Spear of Longinus**, is the name given to the lance that pierced the side of Jesus as he hung on the cross, according to the [Gospel of John](#).

61.1 Biblical references

The lance (Greek: λόγχη, lonkhē) is mentioned only in the *Gospel of John* (19:31–37) and not in any of the [Synoptic Gospels](#). The gospel states that the Romans planned to break Jesus' legs, a practice known as *crurifragium*, which was a method of hastening death during a [crucifixion](#). Just before they did so, they realized that Jesus was already dead and that there was no reason to break his legs. To make sure that he was dead, a Roman soldier (named in extra-Biblical tradition as [Longinus](#)) stabbed him in the side.

One of the soldiers pierced his side with a lance (λόγχη), and immediately there came out blood and water.

—John 19:34

61.2 Liturgical re-enactments

The phenomenon of blood and water was considered a miracle by [Origen](#). [Catholics](#), while accepting the biological reality of blood and water as emanating from the pierced heart and body cavity of Christ, also acknowledge the [allegorical interpretation](#): it represents one of the main key teachings/mysteries of the Church, and one of the main themes of the [Gospel of Matthew](#), which is the [homoousian](#) interpretation adopted by the [First Council of Nicaea](#), that “Jesus Christ was both true God and true man.” The blood symbolizes his humanity, the water his divinity. A ceremonial remembrance of this is done when a Catholic priest says [Mass](#): The priest pours a small amount of water into the wine before the consecration, an act which acknowledges Christ's humanity and divinity and recalls the issuance of blood and water from Christ's side on the cross. Saint [Faustina Kowalska](#), a Polish nun whose advocacy and writings led to the establishment of the [Divine Mercy](#) devotion, also acknowledged the miraculous nature of the blood and water, explaining that the blood is a symbol of the divine mercy of Christ, while the water is a symbol of His divine compassion and of baptismal waters.

In most variants of the [Orthodox Divine Liturgy](#), the priest lances the host (prosphoron) with a liturgical spear before it is divided in honor of the Trinity, the Theotokos (Virgin Mary), and various other remembrances. The deacon recites the relevant passage from the [Gospel of John](#), along with sections of the [Acts of the Apostles](#) dealing with commemoration of the saints. Most of these pieces, set aside, become the [antidoron](#) to be distributed after the liturgy, a relic of the



Fresco by *Fra Angelico*, Dominican monastery at *San Marco, Florence*, showing the lance piercing the side of Jesus on the cross (c. 1440)

ancient **agape** of apostolic times, considered to be blessed but not consecrated or sanctified in the Western understanding. The main piece becomes The Lamb, the host that is consecrated on the altar and distributed to the faithful for Holy Communion. For a fuller treatment, see **Lamb (liturgy)**.

61.3 Longinus

Main article: *Saint Longinus*

The name of the soldier who pierced Christ's side with a *lonchē* is not given in the Gospel of John, but in the oldest known references to the legend, the apocryphal *Gospel of Nicodemus* appended to late manuscripts of the 4th century *Acts of Pilate*, the soldier is identified as a *centurion* and called Longinus (making the spear's "correct" Latin name *Lancea Longini*).



Crucifixion miniature, Rabula Gospels, with the legend "Loginos"

A form of the name Longinus occurs on a miniature in the *Rabula Gospels* (conserved in the *Laurentian Library*, Florence), which was illuminated by one Rabulas in the year 586. In the miniature, the name *LOGINOS* (ΛΟΓΙΝΟΣ) is written in Greek characters above the head of the soldier who is thrusting his lance into Christ's side. This is one of the earliest records of the name, if the inscription is not a later addition.*[1]

61.4 Holy Lance relics

There have been three or four major relics that are claimed to be the Holy Lance or parts of it.

61.4.1 Holy Lance in Rome

The Holy Lance in Rome is preserved beneath the dome of *Saint Peter's Basilica*, although the Catholic Church makes no claim as to its authenticity. The first historical reference to the lance was made by the pilgrim *Antoninus of Piacenza* (AD 570) in his descriptions of the holy places of *Jerusalem*, writing that he saw in the *Basilica of Mount Zion* "the crown of thorns with which Our Lord was crowned and the lance with which He was struck in the side" .*[2] A mention of the lance occurs in the so-called *Breviarius* at the Church of the *Holy Sepulchre*. The presence in *Jerusalem* of the relic is attested by *Cassiodorus* (c. 485–585)*[3]*[4] as well as by *Gregory of Tours* (c. 538–594), who had not actually been to *Jerusalem*.

In 615, *Jerusalem* and its relics were captured by the Persian forces of King *Khosrau II* (Chosroes II). According to the *Chronicon Paschale*, the point of the lance, which had been broken off, was given in the same year to *Nicetas*, who took it to *Constantinople* and deposited it in the church of *Hagia Sophia*, and later to the Church of the *Virgin of the Pharos*.



A mitred Adhémar de Monteil carrying one of the instances of the Holy Lance in one of the battles of the First Crusade

This point of the lance, which was now set in an icon, was acquired by the Latin Emperor, Baldwin II of Constantinople, who later sold it to Louis IX of France. The point of the lance was then enshrined with the Crown of Thorns in the Sainte Chapelle in Paris. During the French Revolution these relics were removed to the Bibliothèque Nationale but subsequently disappeared.*[5] (The present “Crown of Thorns” is a wreath of rushes.)

As for the larger portion of the lance, Arculpus claimed he saw it at the Church of the Holy Sepulchre around 670



The statue of St Longinus by Gianlorenzo Bernini sits above the relic in St Peter's Basilica

in Jerusalem, but there is otherwise no mention of it after the sack in 615. Some claim that the larger relic had been conveyed to **Constantinople** in the 8th century, possibly at the same time as the Crown of Thorns. At any rate, its presence at Constantinople seems to be clearly attested by various pilgrims, particularly Russians, and, though it was deposited in various churches in succession, it seems possible to trace it and distinguish it from the relic of the point. Sir **John Mandeville** declared in 1357 that he had seen the blade of the Holy Lance both at **Paris** and at Constantinople, and that the latter was a much larger relic than the former; it is worth adding that Mandeville is not generally regarded as one of the Middle Ages' most reliable witnesses, and his supposed travels are usually treated as an eclectic amalgam of myths, legends and other fictions. "The lance which pierced Our Lord's side" was among the relics at Constantinople shown in the 1430s to **Pedro Tafur**, who added "God grant that in the overthrow of the **Greeks** they have not fallen into the hands of the **enemies of the Faith**, for they will have been ill-treated and handled with little reverence." * [6]

Whatever the Constantinople relic was, it did fall into the hands of the Turks, and in 1492, under circumstances minutely described in **Pastor's History of the Popes**, the Sultan **Bayezid II** sent it to **Pope Innocent VIII** to encourage the pope to continue to keep his brother and rival **Zizim (Cem Sultan)** prisoner. At this time great doubts as to its authenticity were felt at Rome, as **Johann Burchard** records, * [7] because of the presence of other rival lances in Paris (the point that had been separated from the lance), Nuremberg (see **Holy Lance in Vienna** below), and Armenia (see **Holy Lance in Echmiadzin** below). In the mid-18th century **Pope Benedict XIV** states that he obtained from Paris an exact drawing of the point of the lance, and that in comparing it with the larger relic in St. Peter's he was satisfied that the two had originally formed one blade. * [8] This relic has never since left Rome, and its resting place is at Saint Peter's.

61.4.2 Holy Lance in Vienna

The Holy Lance in Vienna is displayed in the **Imperial Treasury** at the **Hofburg Palace** in Vienna, Austria. In the tenth century, the **Holy Roman Emperors** came into possession of the lance, according to sources from the time of **Otto I** (912–973). In 1000, **Otto III** gave **Boleslaw I of Poland** a replica of the Holy Lance at the **Congress of Gniezno**. In 1084, **Henry IV** had a silver band with the inscription "Nail of Our Lord" added to it. This was based on the belief that this was the lance of **Constantine the Great** which enshrined a nail used for the Crucifixion.

In 1273, the Holy Lance was first used in the coronation ceremony. Around 1350, **Charles IV** had a golden sleeve put over the silver one, inscribed *Lancea et clavus Domini (Lance and nail of the Lord)*. In 1424, **Sigismund** had a collection of relics, including the lance, moved from his capital in **Prague** to his birthplace, **Nuremberg**, and decreed them to be kept there forever. This collection was called the **Imperial Regalia (Reichskleinodien)**.

When the French Revolutionary army approached Nuremberg in the spring of 1796 the city councilors decided to remove the *Reichskleinodien* to **Vienna** for safe keeping. The collection was entrusted to one "Baron von **Hügel**", who promised to return the objects as soon as peace had been restored and the safety of the collection assured. However, the Holy Roman Empire was disbanded in 1806 and the *Reichskleinodien* remained in the keeping of the **Habsburgs**. When the city councilors asked for the *Reichskleinodien* back, they were refused. As part of the imperial regalia it was kept in the **Imperial Treasury** and was known as the lance of **Saint Maurice**.

During the **Anschluss**, when Austria was annexed to Germany, the *Reichskleinodien* were returned to Nuremberg and afterwards hidden. They were found by invading U.S. troops and returned to Austria by American General **George S. Patton** after **World War II**.

Dr. Robert Feather, an English metallurgist and technical engineering writer, tested the lance for a documentary in January 2003. * [9] He was given unprecedented permission not only to examine the lance in a laboratory environment, but was allowed to remove the delicate bands of gold and silver that hold it together. In the opinion of Feather and other academic experts, the likeliest date of the spearhead is the 7th century A.D. – only slightly earlier than the Museum's own estimate. However, Dr. Feather stated in the same documentary that an iron pin – long claimed to be a nail from the crucifixion, hammered into the blade and set off by tiny brass crosses – is "consistent" in length and shape with a 1st-century A.D. Roman nail. According to **Paul the Deacon**, the Lombard royal line bore the name of the Gungingi, * [10] which **Karl Hauck** * [11] and **Stefano Gasparri** * [12] maintain identified them with the name of **Odin**'s lance, **Gungnir** (a sign that they probably claimed descent from Odin, as did most of the Germanic royal lines). **Paul the Deacon** notes * [13] that the inauguration rite of a Lombard king consisted essentially of his grasping of a sacred/royal lance. Milan, which had been the capital of the Western Roman Empire in the time of Constantine, was the capital of the Lombard kings **Perctarit** and his son **Cunipert**, who became Catholic Christians in the 7th century. Thus it seems possible that the iron point of the

Lombardic royal lance might have been recast in the 7th century in order to enshrine one of the 1st-century Roman nails that St. Helena was reputed to have found at Calvary and brought to Milan, thus giving a new Christian sacred aura to the old pagan royal lance. If **Charlemagne**'s inauguration as the King of the Lombards in 774 had likewise included his grasping of this now-Christianized sacred or royal lance, this would explain how it would have eventually become the oldest item in the German imperial regalia. The **Iron Crown of Lombardy** (dated to the 8th century), which eventually became the primary symbol of Lombardic kingship, takes its name from the tradition that it contains one of the **holy nails**. **Gregory of Tours** in his *Libri Historiarum* VII, 33, states that in 585 the **Merovingian** king **Guntram** designated his nephew **Childebert II** his heir by handing him his lance; it is possible that a royal lance was a symbol of kingship among the Merovingian kings and that a nail from Calvary was in the 7th century incorporated into this royal lance and thus eventually would have come into the German imperial regalia.

61.4.3 Holy Lance in Echmiadzin

The Holy Lance in Echmiadzin (**Armenian**: Geghard) is conserved in **Vagharshapat, Armenia** (Echmiadzin), the religious capital of the country. The first source that mentions it is a text *Holy Relics of Our Lord Jesus Christ*, in a thirteenth-century Armenian manuscript. According to this text, the spear which pierced Jesus was to have been brought to Armenia by the **Apostle Thaddeus**. The manuscript does not specify precisely where it was kept, but the Holy Lance gives a description that exactly matches the lance, the monastery gate, since the thirteenth century precisely, the name of **Geghardavank** (Monastery of the Holy Lance).

In 1655, the French traveler **Jean-Baptiste Tavernier** was the first Westerner to see this relic in Armenia. In 1805, the Russians captured the monastery and the relic was moved to Tchitchanov Geghard, **Tbilisi**, Georgia. It was later returned to Armenia at Echmiadzin, where it is always visible in the museum **Manoogian**, enshrined in a 17th-century reliquary.

61.4.4 Holy Lance of Antioch

During the June 1098 **Siege of Antioch**, a poor monk named **Peter Bartholomew** reported that he had a vision in which **St. Andrew** told him that the Holy Lance was buried in the **Church of St. Peter** in **Antioch**. After much digging in the cathedral, Peter apparently discovered a lance. Despite the doubts of many, including the papal legate **Adhemar of Le Puy**, the discovery of the Holy Lance of Antioch inspired the starving Crusaders to break the siege and secure the city.*[14]

61.4.5 Other lances

Another lance has been preserved at **Krakow, Poland**, since at least the 13th century. However, German records indicate that it was a copy of the Vienna lance. Emperor **Henry II** had it made with a small sliver of the original lance. Another copy was given to the Hungarian king at the same time.

The story told by **William of Malmesbury** of the giving of the Holy Lance to King **Athelstan of England** by **Hugh Capet** seems to be due to a misconception.

61.5 Modern legends

61.5.1 Richard Wagner

In his opera *Parsifal*, **Richard Wagner** identifies the Holy Spear with two items that appear in **Wolfram von Eschenbach**'s medieval poem *Parzival*, a bleeding spear in the Castle of the **Grail** and the spear that has wounded the **Fisher King**. The opera's plot concerns the consequences of the spear's loss by the Knights of the Grail and its recovery by Parsifal. Having decided that the blood on the Spear was that of the wounded Saviour – Christ is never named in the opera – Wagner has the blood manifest itself in the Grail rather than on the spearhead.*[15]

61.5.2 Trevor Ravenscroft

The “Spear of Destiny” is a name given to the Holy Lance in various accounts that attribute mystical powers to it. Many of these have originated in recent times, and several popular **New Age** and **conspiracy theory** books have popularized the legend of the Spear.

Trevor Ravenscroft's 1973 book, *The Spear of Destiny** [16] (as well as a later book, *The Mark of the Beast** [17]), claims that **Adolf Hitler** started **World War II** in order to capture the spear, with which he was obsessed. At the end of the war the spear came into the hands of US General **George S. Patton**. According to legend, losing the spear would result in death, and that was fulfilled when Hitler committed suicide and Patton died in a car accident in an army camp.* [18]

Ravenscroft repeatedly attempted to define the mysterious “powers” that the legend says the spear serves. He found it to be a hostile and evil spirit, which he sometimes referred to as the **Antichrist**, though that is open to interpretation. He never actually referred to the spear as spiritually controlled, but rather as intertwined with all of mankind's ambitions.

61.5.3 Howard Buechner

Dr. Howard A. Buechner, M.D., professor of medicine at **Tulane** and then **Louisiana State University**, wrote two books on the spear.* [19]* [20] Buechner was a retired colonel with the **U.S. Army** who served in World War II and had written a book about the **Dachau massacre**. He claims he was contacted by a former **U-boat** submariner, the pseudonymous “Capt. Wilhelm Bernhart” , who claimed the spear currently on display in Vienna is a fake. “Bernhart” said the real spear was sent by Hitler to **Antarctica** along with other Nazi treasures, under the command of Col. **Maximilian Hartmann**. In 1979 Hartmann allegedly recovered the treasures. Bernhart presented Buechner with the log from this expedition as well as pictures of the objects recovered, claiming that after the Spear of Destiny was recovered, it was hidden somewhere in Europe by a Nazi secret society. After contacting most of the members of the alleged expedition and others involved, including **Hitler Youth Leader Artur Axmann**, Buechner became convinced the claims were true.

61.6 In popular culture

- In **DC Comics** continuity, Hitler possessed the Spear, which he used to prevent any superhero from interfering in World War II. The Spear creates a zone of influence surrounding Hitler, and any superhero who ventures into this zone is vulnerable to Hitler's control.
- The Spear features in a prequel to *Wolfenstein 3D* called *Wolfenstein 3D: Spear of Destiny* (1992).
- During the second season of the TNT television series *Witchblade*, the second episode, “Destiny,” involves Kenneth Irons procuring the Longinus Lance in an effort to defeat Sara Pezzini and the Witchblade in combat (2002).
- *Indiana Jones and The Spear of Destiny* is a four-issue comic book mini-series published by **Dark Horse Comics** from April to July 1995. Action takes place primarily in the United Kingdom and Ireland in 1945, and involves a supernatural spear tip and Irish authoritarian nationalist **Blueshirts** in league with Nazis.
- The lance appears in the Guillermo del Toro feature film *Hellboy* (2004).
- The Spear is a main artifact in the movie *The Librarian: Quest for the Spear* (2004).
- The Spear is a major item in the film *Constantine* (2005).
- The Spear of Destiny appeared in the 2008–2009 **DC Comics** limited series *Final Crisis: Revelations*, in which it is used to identify **Vandal Savage** as the host of **Cain**. Cain takes up the spear and uses it to enslave the **Spectre**.
- Finding the “*Lanza del Destino*” from clues hidden in **Picasso's** painting, *Guernica*, is the goal of the characters in the novel *Agentes secretos y el mural de Picasso* by **Mira Canion** (2010).
- The TV series *Brad Meltzer's Decoded* featured an episode about the Spear (Season 2 Episode 5, original air date November 16, 2011), titled “The Spear of Destiny.”

- The spear appears as a main plot device in medieval mystery author Jeri Westerson's fifth Crispin Guest novel, *Blood Lance* (2012). *[21]
- The artifact used by Alexander Anderson to fight Alucard in *Hellsing Ultimate* OVA VIII is The Nail of Helena. The Lance of Longinus is mentioned by Alucard along with The Shroud of Turin, and The Holy Grail.
- The episode "I Am Legion" of the television show *Justice League Unlimited* depicts the Spear kept in a secret military bunker on Blackhawk Island. It is stolen by a group of supervillains and given to Gorilla Grodd, who plans to use it as a wall ornament.
- The Spear appears in the seventh and eighth episodes of season 3 of *The Borgias*. The Spear of Longinus is a relic preserved by Jewish merchants who have fled from Constantinople to Rome, and is accepted as authentic by Pope Alexander VI. The Pope plans to use it to attract pilgrims to the Jubilee of 1500 in order to fill church coffers.
- The Lance of Longinus is a recurring item in the anime series *Neon Genesis Evangelion* and related media. In the series, the Lance is a weapon that can disable beings of near-divine power.
- The lance appears as the "True Longinus," one of the Thirteen Longinus gears, in the light novel *High School DxD*.
- The search for and recovery of the true lance is a recurring theme in the *The Hammer and the Cross* series of novels by Harry Harrison.
- The Holy Lance is a major plot point in the video game *Persona 2: Innocent Sin*.
- The Spear appears briefly in the eighth season of the TV series *Supernatural*, when Dean finds the Spear of Destiny with other artifacts in the Men of Letters base.
- The Spear appears simply as "Longinus" in the *Final Fantasy* series, where it is a recurring weapon.
- It is stated in the movie *Fullmetal Alchemist the Movie: Conqueror of Shamballa* that the spears used to hold down the homunculus Envy are made from the reunified fragments of the Spear.
- The Spear of Destiny appears in the Vendettas campaign of the video game *The Darkness II*, in which the Brotherhood tries to procure the Spear of Destiny in an attempt to kill Jackie with it.
- The Spear of Destiny appears in the episode "The Legend of the Kuro Kabuto" of *Teenage Mutant Ninja Turtles* as part of Steranko's collection of stolen valuables.
- The Spear of Destiny appears as one of five Holy Relics in the Armory of Hades at the end of *Skin Game*, the fifteenth book in the *Dresden Files* supernatural mystery series.
- The legend of the lance, and the Roman soldier who allegedly used it (who is also cursed to live and fight until the return of Jesus), is the basis of *Casca*, a series of paperback and e-book military-science fiction works.
- The Spear appears in season 4 of television series *The Unit*, in an episode named "The Spear of Destiny."
- The Spear appears in the Starz television series *Da Vinci's Demons*, Season 1, Episode 7 in the episode titled, "The Hierophant". The Spear was stored in the Vatican archives vault with other relics such as the Arc of the Covenant, Excalibur, and a dinosaur or dragon's skull. Pope Sixtus IV tells Leonardo da Vinci that whomever wields the Spear of Destiny can defeat any enemy. Da Vinci later uses the spear in his escape from the Vatican and the spear is able to destroy other weapons and impale armor and rock. The spear radiates heat when da Vinci is harnessing its supernatural powers.

61.7 References

- [1] The text is Syriac, the lettering Greek.
- [2] “Catholic Encyclopedia: The Holy Lance” . Newadvent.org. 1910-10-01. Retrieved 2013-12-19.
- [3] Ps. lxxxvi, P.L., LXX, 621
- [4] Cassiodorus, *Expositio in Psalterium (Explanation of the Psalms)* lxxxvi, (printed in Migne, *Patrologia Latina*, LXX, 621).
- [5] The later history is reported from the *Catholic Encyclopedia*.
- [6] “Pero Tafur” . Depts.washington.edu. Retrieved 2013-12-19.
- [7] “Diary” I, 473–486, ed. Thusasne
- [8] *De Beat. et Canon.*, IV, ii, 31
- [9]
- [10]
- [11] “Herrschaftszeichen eines wotanistisches Königums “, *Jahrbuch für frankische Landesforschung* 14 (1966), pp. 9–66.
- [12] 101–102, “Kingship Rituals and Ideology in Lombard Italy” 95–114, *Rituals of Power From Late Antiquity to the Early Middle Ages*. ed. by Frans Theuws & Janet L. Nelson, (Leiden: Brill, 2000)
- [13] *Historia Langobardorum* VI, 55
- [14] Runciman, Steven (1987). *A History of the Crusades, Volume 1: The First Crusade and the Foundation of the Kingdom of Jerusalem*. Cambridge University Press. pp. 241–245. ISBN 978-0-521-34770-9.
- [15] Beckett, Lucy (1981). *Richard Wagner: Parsifal*. Cambridge University Press. pp. 16–17. ISBN 0-521-29662-5.
- [16] Ravenscroft, Trevor (1982). *The Spear of Destiny*. Weiser Books. ISBN 0-87728-547-0.
- [17] Ravenscroft, Trevor; Tim Wallace-Murphy (1997). *The Mark of the Beast: The Continuing Story of the Spear of Destiny* (reprint ed.). Weiser Books. ISBN 0-87728-870-4.
- [18] Harris, Mark. “Hitler and The Spear of Destiny.” Hitler and The Spear of Destiny. Neville Spearman, 13 Dec. 1996. Web. 10 Dec. 2014. <<http://web.org.uk/picasso/spear.html>>.
- [19] Buechner, Howard A; Bernhart, Wilhelm (1988). *Adolf Hitler And The Secrets Of The Holy Lance*. Thunderbird Press.
- [20] Buechner, Howard A; Bernhart, Wilhelm (1989). *Hitler's Ashes – Seeds Of A New Reich*. Thunderbird Press.
- [21] <http://www.jeriwesterson.com/jeri-novels/blood-lance>

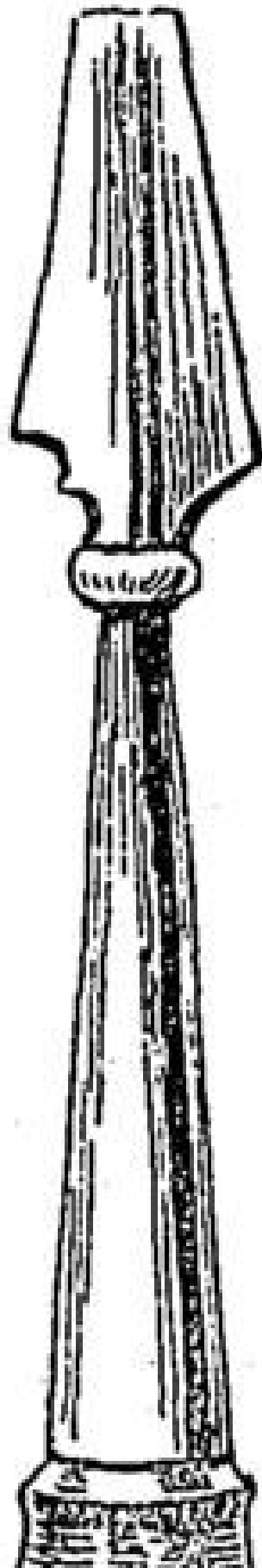
61.8 Further reading

- Brown, Arthur Charles Lewis. *Bleeding Lance*. Modern Language Association of America, 1910
- Childress, David Hatcher. *Pirates and the Lost Templar Fleet: The Secret Naval War Between the Knights Templar and the Vatican*. Adventures Unlimited Press, 2003.
- Crowley, Cornelius Joseph. *The Legend of the Wanderings of the Spear Of Longinus*. Heartland Book, 1972.
- Hone, William. *The Lost Books of the Bible*. Bell Publishing Co., 1979.
- Kirchweyer, Franz, ed. *Die Heilige Lanze in Wien. Insignie – Reliquie – Schicksalspeer [The Holy Lance in Vienna. Insignia – Relic – Spear of Destiny]*. Vienna: Kunsthistorisches Museum, 2005.

- Kirchweger, Franz. “Die Geschichte der Heiligen Lanze vom späteren Mittelalter bis zum Ende des Heiligen Römischen Reiches (1806) [The History of the Holy Lance from the Later Middle Ages to the End of the Holy Roman Empire (1806)].” *Die Heilige Lanze in Wien. Insignie – Reliquie – Schicksalsspeer*. Vienna: Kunsthistorisches Museum, 2005, 71–110.
- MacLellan, Alec. *The Secret of the Spear: The Mystery of the Spear of Longinus*. Souvenir Press, 2005 (Reprint).
- Morris, Colin. “Policy and vision: The case of the Holy Lance found at Antioch” , in John Gillingham & J. C. Holt, *War and Government in the Middle Ages: Essays in honour of J. O. Prestwich*, Boydell, 1984, pp. 33–45
- Rutman, Leo. *Spear Of Destiny: A Novel*. Pinnacle Books, 1989.
- Schier, Volker and Corine Schleif. “The Holy Lance as Late Twentieth-century Subcultural Icon.” *Subcultural Icons*, edited by Keyan Tomaselli and David Scott. Walnut Creek: Left Coast Press, 2009, 103–134.
- Schier, Volker and Corine Schleif. “Die heilige und die unheilige Lanze. Von Richard Wagner bis zum World Wide Web [The Holy and the Unholy Lance. From Richard Wagner to the World Wide Web].” *Die Heilige Lanze in Wien. Insignie - Reliquie - Schicksalsspeer*, edited by Franz Kirchweger. Vienna: Kunsthistorisches Museum, 2005, 111–144.
- Schier, Volker and Corine Schleif. “Seeing and Singing, Touching and Tasting the Holy Lance. The Power and Politics of Embodied Religious Experiences in Nuremberg, 1424–1524.” *Signs of Change. Transformations of Christian Traditions and their Representation in the Arts, 1000–2000*, edited by Nils Holger Petersen, Claus Cluver, and Nicolas Bell. Amsterdam – New York: Rodopi, 2004, 401–426.
- Sheffy, Lester Fields. *Use of the Holy Lance in the First Crusade*. L.F. Sheffy, 1915.
- Secrets of the Holy Lance by Jerry E. Smith & George Piccard, Copyright 2005, Published by Adventures Unlimited Press

61.9 External links

- [Piercing an Ancient Tale](#) - An article by Maryann Bird in the European Edition of *TIME* magazine on British metallurgist Robert Feather’s scientific examination of the Spear in Vienna.







The inscription on the Holy Lance



The Holy Lance in Echmiadzin

Chapter 62

Vel

This article is about a divine entity in **Hinduism**. For other uses, see **Vel (disambiguation)**.

Vel (Tamil: வேல்) is a divine javelin (spear) associated with Hindu war god Karthikeya. Spears used by ancient Tamils in warfare was also commonly referred by this name.

62.1 Hindu Mythology

According to Hindu mythology, Goddess **Parvati** presented the Vel to her son **Murugan** as an embodiment of her **shakti** or power in order to vanquish the evil **asura Soorapadman**. According to the **Skanda Purana**, in the war between Murugan and Soorapadman, Murugan used the Vel to defeat all the evil forces of Soorapadman. When a complete defeat for Soorapadman was imminent, the **asura** transformed himself into a huge mango tree to evade detection by Murugan. Murugan hurled his Vel and split the mango tree into two halves, one becoming Seval (a **rooster**) and the other Mayil (a **peacock**). Henceforth, the peacock became his **vahana** or mount and the rooster became the emblem on his battle flag.

Vel, as a symbol of divinity, is an object of worship in the temples dedicated to Murugan. The annual **Thaipusam** festival celebrates the occasion when Murugan received the divine Vel from his mother. During this festival, some of the devotees pierce their skin, tongue or cheeks with vel skewers while they undertake a procession towards the Murugan temple.

62.2 As a weapon

The Vel was extensively used by the **Hindus** as a weapon*[1] “Vetrivel! Veeravel!” (“Victorious Vel, Courageous Vel”) was a commonly used **battle cry** in ancient **Tamil Nadu**.

62.3 See also

- **Trishula**

62.4 References

[1] “Powerful Spiritual & Physical Weapons from Ancient Hindu Texts” . The Chakra News. Retrieved 2012-08-05.



Stone vel from the Sangam period, Saluvankuppam near Mahabalipuram



Karttikeya with Vel and Seval (rooster), coin of the Yaudheyas 200 BCE.

62.5 External links

- [Vel Worship in Sri Lanka](#)
- [Vel – Meaning & Definition](#)

Chapter 63

Vijaya (bow)

Vijaya or Vijaya dhanush was the bow of **Karna**, one of the greatest hero of the Hindu epic, **Mahabharata**. The bow was created by **Vishvakarman** for **Indra** who gifted the bow to **Parshurama** and later Parshurama gave Vijaya to his student Karna, who already had terrific skill, making him virtually invincible.

63.1 Creation

The bow Vijaya was specially made by Vishvakarman for Indra, the king of the **Devas** out of desire to do something agreeable to Indra. Indra used the bow to fight against the Asuras and killed many of them. The Asuras feared the bow due to the destruction it caused whenever it was used. The bow is said to be respected by all beings in the universe.

63.2 Parshurama receives Vijaya from Indra

The bow was gifted by Indra to Parshurama for the task of killing all the evil people in the world. By the fatal arrows shot with the help of this bow 'Vijaya', Parashurama destroyed the war-mongering Kshatriyas twenty one times. Later Parashurama gave the bow to his disciple Karna when he was pleased with Karna's intense devotion towards him.

63.3 Karna and Vijaya bow

Since Parshurama only taught Brahmins the art of warfare, Karna disguised himself as a Brahmin to become his student. One day towards the end of his training Karna offered his lap to his guru to rest his head for taking a nap. While Parshurama was sleeping a bee stung Karna's thigh, however in spite of the pain Karna did not move so as not to disturb his guru's sleep. When blood oozed from his wound and reached Parshurama, he woke up and at once deduced that Karna was not a Brahmin but a Kshatriya. He cursed Karna to forget the mantra to invoke Brahmastra at the time of his greatest need. But when Karna told him he was a **Sūta** not a Kshatriya and pleaded with him to forgive him, Parshurama relented. Since Karna was a diligent and worthy student Parashurama blessed Karna and gifted him a unique and most powerful celestial weapon, which nobody else possessed called Bhargavastra and his personal bow called Vijaya. The Bhargavastra along with Vijaya and Karna's own divine armor and earrings made Karna one of the most fearsome and powerful warrior in the universe. Karna used the Vijaya bow only once in his life during the **Kurukshetra war**.

Knowing Karna's might, Krishna on the 16th day warned Arjuna not to underestimate Karna:

With this bow Karna overpowered Arjuna on the 16th day of the Kurukshetra war. Realising that Karna with the Vijaya bow is invincible, on the 17th day **Krishna** advised Arjuna to kill Karna, who had relinquished his bow and was busy trying to lift his sunken chariot wheel (which was the result of an earlier curse given by a Brahmin that he would become helpless during his end time like the cow he had mistakenly killed).

63.4 Features of Vijaya bow

The string of this bow cannot be broken by any kind of astra's or any divine weapon. Every time an arrow is released from this bow, it created a terrible twang, which is said to be loud as the thunder causing terrible fear on enemies and produces flashes of light, brilliant as lightning, which blinds the enemy. This bow cannot be broken by any weapons or anyone and it is so heavy that a normal person cannot even lift it. Every time an arrow is aimed, the energy of the arrow is amplified by multiple times as this bow is charged with sacred mantras. *^[1]*^[2]

63.5 References

[1] [//www.sacred-texts.com/hin/maha/](http://www.sacred-texts.com/hin/maha/)

[2] K M Ganguly (1883-1896) *The Mahabharatha Book 8: Karna Parva Section 72* Lord Krishna explains the might of Karna, October 2003, Retrieved 2014-02-13

Chapter 64

Brahmastra

In ancient Sanskrit writings, the **Brahmastra** (Sanskrit: ब्रह्मास्त्र, IAST: Brahṁāstra) was a **weapon** created by **Brahma**, along with its more powerful versions like **Brahmashirsha astra** and **Brahmanda astra**. Brahmastra and **Brahmashirsha astra** are said to be mythical equivalent of modern day atomic weapons, nuclear and thermonuclear bombs respectively.

64.1 Features

As described in a number of **Purana**, it was considered as a very destructive weapon. It is said that when the Brahmastra was discharged, there was neither a counterattack nor a defense that could stop it, except by a Brahmastra or **Brahmashirsha astra** or a **Brahmanda astra**. The **Mahabharata** epic narrates that during the Kurukshetra war, **Karna** neutralised a Brahmastra discharged by **Arjuna** with an equal Brahmastra and the destruction caused by the colliding of this astra's was catastrophic. The Brahmastra never missed its mark and had to be used with very specific intent against an individual enemy or army, as the target would face complete annihilation. It was believed to be obtained by meditating on the Lord Brahma or from a Guru who knows it and it could only be used once in a day. The user would have to display immense amounts of mental concentration. According to ancient Sanskrit writings, the Brahmastra is invoked by a key phrase or invocation that is bestowed upon the user when given this weapon. Through this invocation the user can call upon the weapon and use it via a medium against his adversary. It is said that the weapon manifests with the single head of Lord Brahma as its tip.

Since Brahma is considered the Creator in Sanatana Dharma, it is believed by Hindus that Brahmastra was created by him for the purpose of upholding **Dharma** and **Satya**, to be used by anyone who wished to destroy an enemy who would also happen to be a part of his (Brahma's) creation. The target, when hit by Brahmastra, would be utterly destroyed. In the Mahabharata era **Parasurama**, **Bhishma**, **Drona**, **Karna**, **Kripa**, **Ashwatthama**, **Arjuna** and few Maharathis possessed the knowledge to invoke Brahmastra weapon.* [1]

The weapon was also believed to cause severe environmental damage. The land where the weapon was used became barren and all life in and around that area ceased to exist, as both men and women became infertile. There was also a severe decrease in rainfall with the land developing cracks, like in a drought. The Brahmastra is mentioned in the epics and vedas as a weapon of last resort and was never to be used in combat.

The brahmastra, described in the Mahabharata, is a weapon which is said to be a single projectile charged with all the power of the universe. It is considered equivalent to modern day atom bomb. In Hindu Puranas after a Brahmastra is used, the event is described as “An incandescent column of smoke and flame as bright as ten thousand suns rose in all its splendor: it was an unknown weapon, an iron thunderbolt, a gigantic messenger of death, which reduced to ashes the entire race of the Vrishnis and the Andhakas...the corpses were so burned as to be unrecognizable. Their hair and nails fell out; pottery broke without apparent cause, and the birds turned white. After a few hours all foodstuffs were infected ...to escape from this fire the soldiers threw themselves in streams to wash themselves and their equipment.”

Components of Brahmastra: According to the Ramayana this astra “contains air, fire and cosmic poison, two goat-like fangs full of poison, weighty, emits air containing mercury, is fiery, sparkling sky is filled with air, enemy killing greatly

radiant and it is projected with three hymns with the Gayatri mantra at the centre. This was given to Sri Ram by the great Rishi Viswamamitra (-Reference: valmikiramayana.net/bala/sarga27/bala-27-frame.htm)

64.2 Modern day Nuclear weapon and Brahmastra

Robert Oppenheimer (1904-1967) was a scientist, philosopher, bohemian, radical, a connoisseur of ancient Sanskrit literature, theoretical physicist and the supervising scientist of the **Manhattan Project**, and most importantly, a developer of the atomic bomb. Seven years after the first successful atom bomb test in New Mexico (Trinity), Dr. Oppenheimer was giving a lecture at Rochester University. To the question “Was the bomb exploded at Alamogordo during the Manhattan project the first one to be detonated?” he gave a strange reply “Well —yes. In modern times, of course.” And as for Oppenheimer’s first words after the detonation of the bomb he quoted from Hindu epic Mahabharata, “If the radiance of a thousand suns were to burst at once into the sky, that would be like the splendor of the mighty one. Now, I am become Death, the destroyer of worlds.” (Bhagavad Gita)

Most people agree that no human civilization before us had knowledge of atomic energy and its by-products. The atomic bomb is something completely novel to modern science. Nevertheless, in Vedic literature descriptions of weapons are found that had vaguely similar effects as modern atomic bombs.

64.3 Uses

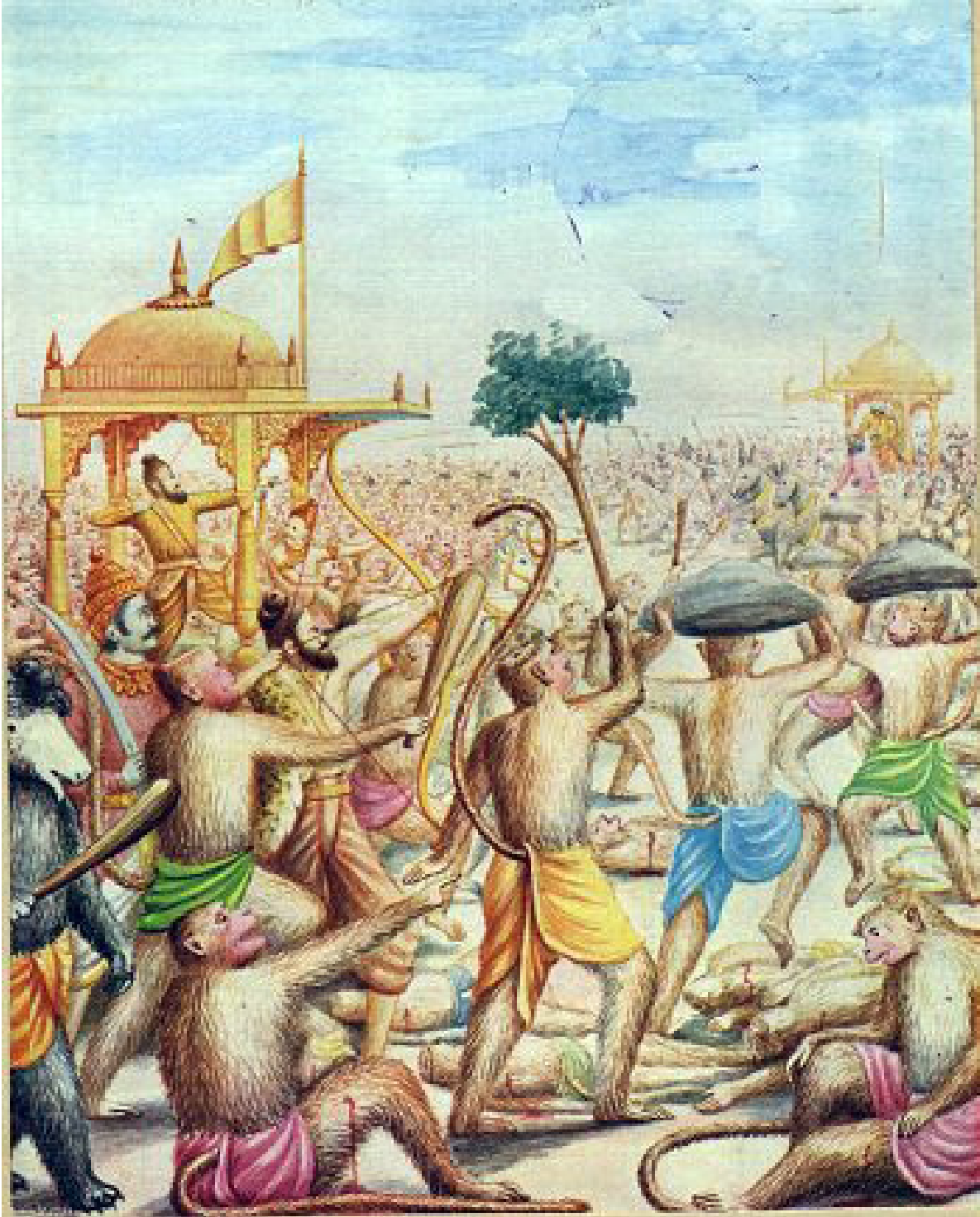
There are numerous instances within Sanskrit scriptures where the Brahmastra is used or its use is threatened, including:

- **Vishvamitra** used it against **Vasishta**, but the Brahmastra was swallowed by **Brahmadanda**, Lord Brahma's countermeasure against the Brahmastra.
- In the Ramayana a Brahmastra is used by Shri Rama several times: once against **Jayanta** (Indra's son) when he hurt Sita, against Mareecha in their last encounter, against the Ocean when he did not answer his prayer to allow his army and himself to cross over to Lanka and finally in the last battle with Ravana. Also, Indrajit used Brahmastra against **Hanuman**, but Hanuman survived because of **Lord Brahma's** boon, when he was destroying the Ashok Vatika after meeting Sita.
- It is also mentioned in the Vedas that a Brahmastra was aimed by Shri Rama to carve a path out of the sea so that the army of apes could march towards Lanka, however at that moment, **Varuna** appeared and told Lord Rama about the technical flaws of using the weapon and hence it was later aimed towards Dhumatulya by Lord Rama, which fell at the place of modern day Rajasthan causing it to become a desert. Also Indrajit aimed a Bhramastra at Lord Lakshman on the final battle between him and Lord Lakshman, however the deadly weapon returned because Lakshman himself was the avatar of Trinity.

64.3.1 Brahmashirsha Astra

Capable of killing devas. It is recorded in the Mahabharata that Ashwatthama and Arjun used this weapon each other. It is thought that the **Brahmashirsha astra** is the evolution of the Brahmastra, 4 times stronger than the Brahmastra. It is similar to modern day hydrogen bombs or thermonuclear (fusion) bombs. In the epic Mahabharata, it is said that the weapon would manifest with the four heads of Lord Brahma as its tip. In the Mahabharata era **Parasurama**, **Bhishma**, **Drona**, **Karna**, **Ashwatthama**, Arjuna possessed the knowledge to invoke this weapon. This astra can be invoked by using sacred mantras onto any object, even to a blade of grass.

In the Mahabharata, it is explained that when this weapon is invoked “it blazes up with terrible flames within a huge sphere of fire. Numerous peals of thunder were heard; thousands of meteors fell; and all living creatures became filled with great dread. The entire welkin seemed to be filled with noise and assumed a terrible aspect with those flames of fire. The whole earth with her mountains and waters and trees, trembled.” When it strikes an area it will cause complete



Killing of Ravana Painting by Balasaheb Pant Pratinidhi

destruction and nothing will grow, not even a blade of grass for next 12 years. It will not rain for 12 years in that area and everything including metal or earth would be poisoned.



Rama Pursues Kakasura with a Magical Grass-Arrow

64.3.2 Brahmanda Astra

In the Mahabharata epic, it is said that the weapon manifests with all the five heads of Lord Brahma as its tip. Brahma earlier lost his fifth head when he fought with Lord Shiva. This weapon, **Brahmanda astra** is said to possess the power to destroy the entire solar system or Brahmand, the 14 realms according to Hindu cosmology. In the Mahabharata era **Parasurama**, **Bhishma**, **Drona**, **Karna** possessed the knowledge to invoke this weapon. Later Parashurama, who had sworn to teach Brahmins only, laid a curse upon Karna because he lied about his real identity, that he would forget all the knowledge required to wield the divine weapon Brahmanda astra, at the moment of his greatest need when fighting with an equal. Upon Karna's pleading, Parashurama gave him the celestial weapon called Bhargavastra, equivalent to Brahmastra but one that cannot be countered by any astra along with his personal bow called Vijaya, for being such a diligent student. When this weapon is invoked, events similar to invoking Brahmastra and **Brahmashirsha astra** take place. As recorded in **Hindu** puranas, when this weapon is invoked it will cause “the oceans to boil due to its heat and earth and mountains will float on the air and everything will burn without even leaving ashes”. When this weapon is used for defensive purposes or as a counter to Brahmastra and **Brahmashirsha astra** it will swallow the above said astras and neutralize it. When this astra is used for offensive purpose nothing can stop or escape from it. Guru Drona possessed the knowledge about this weapon and he never gave it to his son Ashwathama and his favorite student Arjuna. During the Mahabharata war, Drona invoked this weapon to use it against the Pandava army but due to the request of Gods and ancestors Drona revoked this weapon because it would completely annihilate the Pandava army who were fighting on the side of righteousness.

64.4 See also

- History of India
- Sanskrit Epics

- Ramayana
- Mahabharata
- Puranas

64.5 References

[1] www.sacred-texts.com

- <http://www.sacred-texts.com/hin/m05/m05146.htm>

Chapter 65

Gandiva

The **Gandiv** (IAST: Gāṇḍīv; Sanskrit: गाण्डीव) is the bow* [1] of Arjuna, the hero of the Hindu epic *Mahabharata*.

The bow was created by **Brahma**, the Creator of universe, the supreme God in Hindu theology. **Brahma** held it first for a thousand years, then **Prajapati** held it for five hundred and three years, **Indra**, for five hundred and eighty years, and **Soma** for five hundred years. After that **Varuna** held it for a hundred years before handing it to Arjuna along with a Kapi/**Hanuman** bannered chariot, and two inexhaustible quivers, as requested by **Agni** during the *Khandava-daha Parva*. The bow was decorated with hundreds of gold bosses, and had radiant ends. The bow was worshiped by **Devas**, **Gandharvas** and **Danavas**. Arjuna used it in **Kurukshetra war** and he was invincible. Besides **Krishna** and Arjuna no one could wield the bow. When fired, the bow made the sound of thunder. It has special qualities like being indestructible, having 100 bow strings, etc. Which always gave the wielder a heavy advantage over his opponent.

After the war, in *Svargarohanika Parva*, **Agni** reappears before Arjuna and asks him to return Gandiva along with the quivers to **Varuna**.

65.1 References

- [1] Bharadvaja Sarma, Vyāsa, Bharadvaja Sarma. *Vyasa's Mahabharatam*. Academic Publishers. p. 844.

65.2 External links

- <http://www.sacred-texts.com/hin/m01/m01228.htm>
- <http://www.sacred-texts.com/hin/m04/m04043.htm>



Arjuna abandoning Gandiva after the Kurukshetra war

Chapter 66

Shiva Dhanush



Lord Rama breaking Shiva's bow in Hazare Rama Temple at Hampi

Legends speak of the time when, like all friends, Shiva and Vishnu quarrelled and fell apart. They fought with the bows which Vishwakarma had designed for them. They were equally matched in skills, knowledge and power. The battle went on for ages. However, Vishnu had a secret weapon - a *mantra* (sacred incantation / spell) which, when unleashed, tore the string of Shiva's bow, the Pinaka. Shiva, being an ascetic, did not seek deception. He did not approve of Vishnu's tactic. Shiva stood without stringing his bow, but he held it in his hands. Vishnu was bound by the rules of war to take down his opponent since he had not surrendered (he still held his weapon in his hands). Vishnu did not wish to do so. Yet he had to draw an arrow. While he did so, the other Gods who were watching the battle, understood the situation. They came forward and started to sing paeans of Lord Vishnu and congratulate him on his victory, thus coming in between Shiva and Vishnu. Vishnu no longer had a clear line of sight to his opponent. Also, if Vishnu released the arrow, he would hit the Gods. Vishnu put his bow down and the battle ended.

Later, Shiva gave his bow to Sage Vashishtha, who kept it in his *ashram*. Vashishtha, later passed it on to King Janaka, who had a daughter named Sita Janaki (Sita, daughter of Janak). In earlier part of her life, Sita while playing with her sisters had unknowingly lifted the table over which the bow had been placed; which was something no one in the kingdom could do. This incident was however observed by King Janaka and he decided to make this incident as the backdrop for swayamvar.

Later, Janaka had announced that whosoever wanted to marry Sita had to do so only after lifting (which was itself a difficult job) the bow from its place and stringing it. The bow was broken by Lord Rama when he attempted to string the bow, during the swayamvar of King Janaka's daughter Sita, thereby winning the princess's hand in marriage. After the marriage when Dasharatha was returning to Ayodhya with Lord Rama, sage Parashurama met them in the forest outside Mithilla and challenged Lord Rama. Lord Rama extolled the sage. After that Dasharatha prayed to the sage to forgive him but Parashurama wouldn't control his anger and brought out Lord Vishnu's bow. He then asked Rama to string the bow and fight a duel with him. Rama snatches the bow of Vishnu, strings it, places an arrow and points it straight at the challenger's heart. Rama then asks Parashurama what he will give as a target to the arrow. At this point, Parashurama feels himself devoid of his mystical energy. He realizes that Rama is Vishnu incarnate, his successor and his superior. He accepts Rama's superiority, devotes his tapasya to him, pays homage to Rama and promises to return to his hermitage and leave the world of men.

Rama then shoots the arrow up into the sky with Vishnu's bow, performing a feat true to his supreme, divine nature with his natural weapon. He overpowered Parashurama and received all his good deeds or punyas as per directed by the sage. Then Parashurama left this world to Mahendra Parvat.

Chapter 67

Sharanga (Hindu mythology)

For the district in Nizhny Novgorod Oblast, see [Sharangsky District](#).
“Sharanga” redirects here. For the village in Romania, see [Șarânga](#). For the Israeli diplomat, see [David Saranga](#).

Sharnga is the **bow** of the Hindu God **Vishnu**. Other weapons of Vishnu include the **Sudarshana Chakra**, the **Narayanastra**, and the **Kaumodaki**. This bow was crafted by Viswakarma, the Cosmic architect and maker of weapons, along with Pinaka, the bow of Lord Shiva. Once Brahma wanted to know who was a better archer, Vishnu or Shiva. So created a quarrel between the two, which led to a terrible duel. The impact of their fight was such that the balance of the entire universe was disturbed. But soon Vishnu was able to paralyze Shiva with his arrows. All the Devas led by Brahma himself begged them to stop, declaring Vishnu the winner as he was able to stun Shiva. Enraged, Shiva gave his bow away to a king, who was an ancestor of King Janaka, the father of Sita. Vishnu too decided to do the same, and gave his bow to sage Richika. In time, Sharanga came into the possession of Parashurama, the sixth avatara of Vishnu and Richika's grandson. Parashurama gave it to Rama, the next incarnation of Vishnu after fulfilling his life's mission. Rama used it and gave to Varuna, the lord of the hydrosphere. In the Mahabharata, Varuna gives it to Krishna (ninth avatar of Vishnu) during the Khandava dahana. Just before his death, Krishna returned it to Varuna by throwing it back into the ocean, Varuna's domain.

67.1 Popular Culture

In the indie video game **Terraria**, developed by Re-logic, the Sharanga is a craftable bow.

67.2 References

Chapter 68

Caduceus

This article is about the Greek symbol. For the usage as a medical symbol, see [Caduceus as a symbol of medicine](#). For the medical symbol with one snake, often mistakenly referred to as a caduceus, see [Rod of Asclepius](#). For other uses, see [Caduceus \(disambiguation\)](#).

The **caduceus** (𐀓; /kəˈduːsiːəs/ or /kəˈdjuːfəs/; from Greek κηρύκειον *kērukeion* “herald's staff” ^[2]) is the staff carried by [Hermes](#) in [Greek mythology](#). The same staff was also borne by heralds in general, for example by [Iris](#), the messenger of [Hera](#). It is a short staff entwined by two [serpents](#), sometimes surmounted by wings. In Roman iconography, it was often depicted being carried in the left hand of [Mercury](#), the messenger of the gods, guide of the dead and protector of merchants, shepherds, gamblers, liars, and thieves. ^[3]

As a symbolic object, it represents [Hermes](#) (or the Roman [Mercury](#)), and by extension trades, occupations, or undertakings associated with the god. In later [Antiquity](#), the caduceus provided the basis for the [astrological symbol](#) representing the [planet Mercury](#). Thus, through its use in [astrology](#) and [alchemy](#), it has come to denote the [elemental metal](#) of the same name. It is said the wand would wake the sleeping and send the awake to sleep. If applied to the dying, their death was gentle; if applied to the dead, they returned to life. ^[4]

By extension of its association with [Mercury](#) and [Hermes](#), the caduceus is also a recognized symbol of commerce and negotiation, two realms in which balanced exchange and reciprocity are recognized as ideals. ^[5]^[6] This association is ancient, and consistent from the Classical period to modern times. ^[7] The caduceus is also used as a symbol representing printing, again by extension of the attributes of [Mercury](#) (in this case associated with writing and eloquence).

The caduceus is often used incorrectly as a [symbol of healthcare organizations and medical practice](#) (especially in [North America](#)), due to confusion with the traditional medical symbol, the [rod of Asclepius](#), which has only one snake and is never depicted with wings.

68.1 Origin and comparative mythology

Further information: [Serpent worship](#)

The term *kerukeion* denoted any herald's staff, not necessarily associated with [Hermes](#) in particular. ^[8]

In his study of the cult of [Hermes](#), [Lewis Richard Farnell](#) (1909) assumed that the two snakes had simply developed out of ornaments of the shepherd's crook used by heralds as their staff. ^[9] This view has been rejected by later authors pointing to parallel iconography in the Ancient Near East. It has been argued that the staff or wand entwined by two snakes was itself representing a god in the pre-anthropomorphic era. Like the [herm](#) or [priapus](#), it would thus be a predecessor of the anthropomorphic [Hermes](#) of the classical era. ^[10]

68.1.1 Ancient Near East

[William Hayes Ward](#) (1910) discovered that symbols similar to the classical caduceus sometimes appeared on [Mesopotamian](#)



Modern depiction of the caduceus as the symbol of commerce

cylinder seals. He suggested the symbol originated some time between 3000 and 4000 BCE, and that it might have been the source of the Greek caduceus.*[11] A.L. Frothingham incorporated Dr. Ward's research into his own work, published in 1916, in which he suggested that the prototype of Hermes was an "Oriental deity of Babylonian extraction" represented in his earliest form as a snake god. From this perspective, the caduceus was originally representative of Hermes himself, in his early form as the Underworld god **Ningishzida**, "messenger" of the "Earth Mother".*[12] The caduceus is mentioned in passing by **Walter Burkert***[13] as "really the image of copulating snakes taken over from Ancient Near

Eastern tradition” .

In Egyptian iconography, the **Djed** pillar is depicted as containing a snake in a frieze of the **Dendera Temple complex**.

68.2 Classical antiquity

68.2.1 Mythology

The **Homeric hymn** to Hermes relates how Hermes offered his lyre fashioned from a tortoise shell as compensation for the **cattle he stole** from his half brother **Apollo**. Apollo in return gave Hermes the caduceus as a gesture of friendship.* [14] The association with the serpent thus connects Hermes to **Apollo**, as later the serpent was associated with **Asclepius**, the “son of Apollo” .* [15] The association of Apollo with the serpent is a continuation of the older **Indo-European dragon-slayer** motif. **Wilhelm Heinrich Roscher** (1913) pointed out that the serpent as an attribute of both Hermes and Asclepius is a variant of the “pre-historic semi-chthonic serpent hero known at Delphi as **Python**”, who in classical mythology is slain by Apollo.* [16]

One Greek **myth of origin** of the caduceus is part of the story of **Tiresias**,* [17] who found two snakes copulating and killed the female with his staff. Tiresias was immediately turned into a woman, and so remained until he was able to repeat the act with the male snake seven years later. This staff later came into the possession of the god Hermes, along with its transformative powers.

Another myth suggests that Hermes (or Mercury) saw two serpents entwined in mortal combat. Separating them with his wand he brought about peace between them, and as a result the wand with two serpents came to be seen as a sign of peace.* [18]

In Rome, **Livy** refers to the *caduceator* who negotiated peace arrangements under the diplomatic protection of the caduceus he carried.* [19]

68.2.2 Iconography

In some vase paintings ancient depictions of the Greek *kerukeion* are somewhat different from the commonly seen modern representation. These representations feature the two snakes atop the staff (or rod), crossed to create a circle with the heads of the snakes resembling horns. This old graphic form, with an additional crossbar to the staff, seems to have provided the basis for the graphical **sign of Mercury** (☿) used in **Greek astrology** from Late Antiquity.* [20]

68.3 Modern use

Caduceus is encoded in **Unicode** at code point U+2624: ☿.

68.3.1 Symbol of commerce

A simplified variant of the caduceus is to be found in dictionaries, indicating a “commercial term” entirely in keeping with the association of Hermes with commerce. In this form the staff is often depicted with two winglets attached and the snakes are omitted (or reduced to a small ring in the middle).* [21] The Customs Service of the former **German Democratic Republic** employed the caduceus, bringing its implied associations with thresholds, translators, and commerce, in the service medals they issued their staff.

68.3.2 Confusion with Rod of Asclepius

Main article: *Caduceus as a symbol of medicine*

It is relatively common, especially in the United States, to find the caduceus, with its two snakes and wings, used as a

symbol of medicine instead of the correct **Rod of Asclepius**, with only a single snake. This usage is erroneous, popularised largely as a result of the adoption of the caduceus as its insignia by the **U.S. Army Medical Corps** in 1902 at the insistence of a single officer (though there are conflicting claims as to whether this was Capt. Frederick P. Reynolds or Col. John R. van Hoff). * [22] * [23]

The rod of Asclepius is the dominant symbol for professional healthcare associations in the United States. One survey found that 62% of professional healthcare associations used the rod of Asclepius as their symbol. * [24] The same survey found that 76% of commercial healthcare organizations used the Caduceus symbol. The author of the study suggests the difference exists because professional associations are more likely to have a real understanding of the two symbols, whereas commercial organizations are more likely to be concerned with the visual impact a symbol will have in selling their products.

The initial errors leading to its adoption and the continuing confusion it generates are well known to medical historians. The long-standing and abundantly attested historical associations of the caduceus with commerce are considered by many to be inappropriate in a symbol used by those engaged in the healing arts. * [23] This has occasioned significant criticism of the use of the caduceus in a medical context.

68.4 See also

- Aaron's rod
- Amphisbaena
- Bowl of Hygieia
- Nehushtan
- Ningishzida
- Rod of Asclepius
- Serpent (symbolism)
- Kundalini energy
- Mithraic mysteries

68.5 Notes

[1] It is unclear whether the inscription refers to a patron/donor or a sculptor

[2] The Latin word *cādūceus* is an adaptation of the Greek κηρύκειον *kērukeion*, meaning “herald’s wand (or staff)”, deriving from κήρυξ *kēruks*, meaning “messenger, herald, envoy”. Liddell and Scott, *Greek-English Lexicon*; Stuart L. Tyson, “The Caduceus”, *The Scientific Monthly*, **34.6**, (1932:492–98) p. 493

[3] Hornblower, Spawforth, *The Oxford Classical Dictionary*, 3rd Ed., Oxford, 1996, pp. 690–691

[4] William Godwin (1876). “**Lives of the Necromancers**” . p. 37.

[5] e.g. the Unicode standard, where the “staff of Hermes” signifies “a commercial term or commerce”; see also: Walter J. Friedlander, *The Golden Wand of Medicine: A History of the Caduceus Symbol in Medicine*, Greenwood, 1992, p. 83

[6] As one specialized study of symbolism notes, “In modern times the caduceus figures as a symbol of commerce, since **Mercury** is the god of commerce. M. Oldfield Howey, *The Encircled Serpent: A Study of Serpent Symbolism in All Countries And Ages*, New York, 1955, p. 77

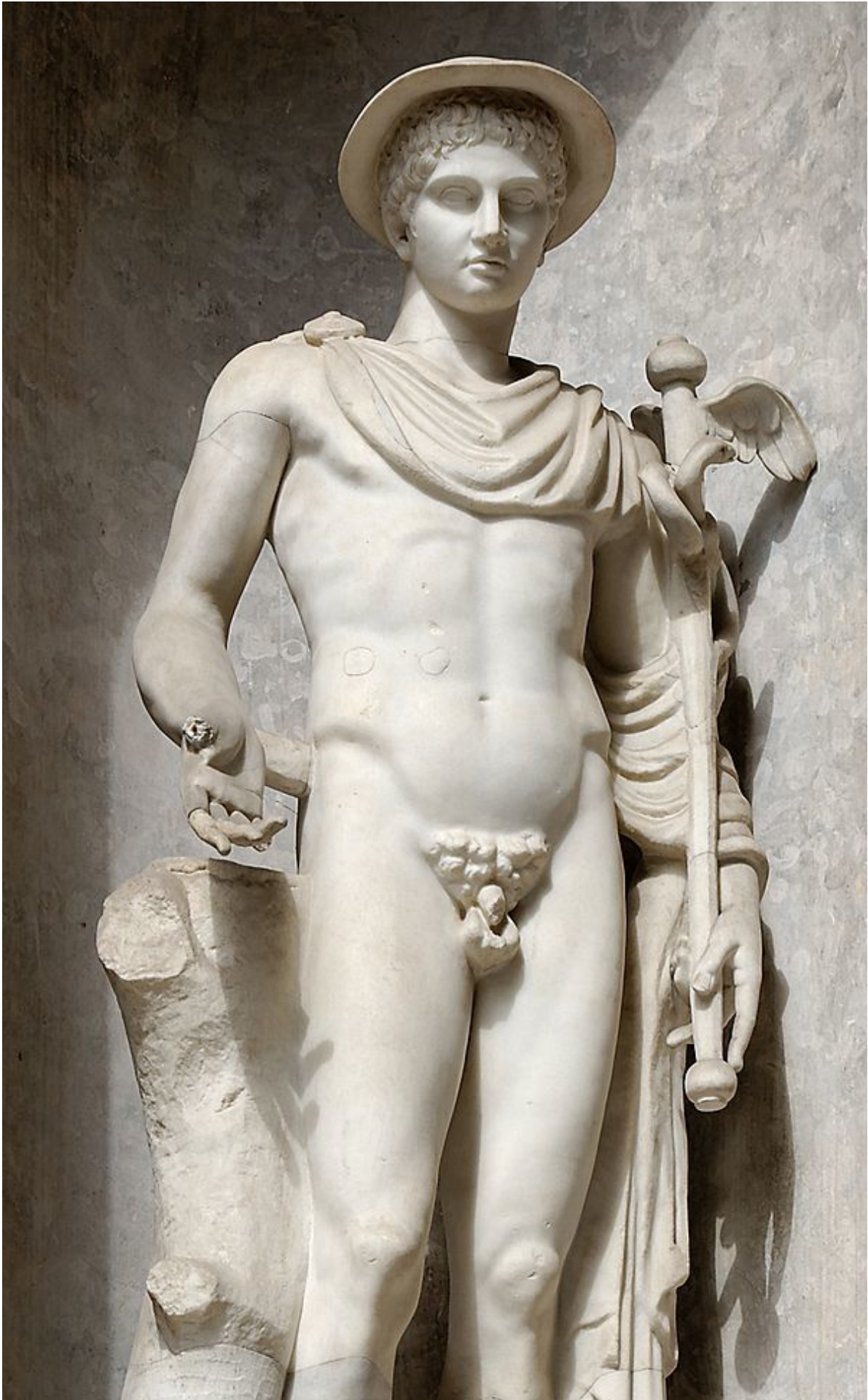
- [7] “The name of the god Mercury cannot be disassociated from the word *merx*, which means merchandise. Such was the sentiment of the ancients” Yves Bonnefoy (Ed.), Wendy Doniger (Trans.), *Roman and European Mythologies*, University of Chicago Press, 1992, p. 135; “Mercury was the Roman name for the Greek god Hermes. His Latin name was apparently derived from *merx* or *mercator*, a merchant.” Michael E. Bakich, *The Cambridge Planetary Handbook*, Cambridge University Press, 2000, p. 85; Latin *merx* is the root of the English words Commerce, Market, Mart, Mercantile, Mercenary, Mercer, Merchant and Mercury, as can be seen by referring to any dictionary including etymological information.
- [8] *Oxford Classical Dictionary*, 3rd edition, Ed. Hornblower and Spawforth, s.v. “Hermes” .
- [9] Farnell, *The Cults of the Greek States*, Vol. V, p. 20, cited in Tyson 1932:494
- [10] A. L. Frothingham, *Babylonian Origin of Hermes the Snake-God, and of the Caduceus* I American Journal of Archaeology Vol. 20, No. 2 (Apr. – Jun., 1916), pp. 175–211 <http://www.jstor.org/stable/497115> Frothingham characterizes Farnell's simplistic view of the origin of the symbol as a “frivolous and futile theory” .
- [11] William Hayes Ward, *The Seal Cylinders of Western Asia*, Washington, 1910
- [12] A.L. Frothingham, “Babylonian Origins of Hermes the Snake-God, and of the Caduceus”, in *American Journal of Archaeology*, Vol. 20, No. 2, pp. 175–211
- [13] Burkert, *Greek Religion* 1985: II.2.8, p. 158; Burkert notes H. Frankfort, in *Iraq*, 1 (1934:10) and E.D. van Buren, in *Archiv für Orientforschung*, 10 (1935/36:53-65).
- [14] Tyson 1932:494.
- [15] Deldon Anne McNeely *Mercury rising: women, evil, and the trickster gods*, Spring Publications, 1996, ISBN 978-0-88214-366-8, p. 90. “Homer tell us that Hermes' caduceus, the golden wand, was acquired by Hermes from Apollo in exchange for the tortoise-lyre; later the caduceus changed hands again from Hermes to Apollo's son, Asclepius.”
- [16] S. Davis, 'Argeiphontes in Homer – The Dragon-Slayer', *Greece & Rome*, Vol. 22, No. 64 (Feb., 1953), pp. 33–38, <http://www.jstor.org/stable/640827> citing W. H. Roscher, *Omphalos* (1913).
- [17] Blayney, Keith (September 2002). “The Caduceus vs the Staff of Asclepius” . Retrieved 2007-06-15.
- [18] Tyson 1932:495
- [19] Livy: *Ab Urbe Condita*, 31,38,9–10
- [20] “Signs and Symbols Used In Writing and Printing” , p 269, in *Webster's New Twentieth Century Dictionary of the English Language*, unabridged, New York, 1953. Here the symbol of the planet Mercury is indicated as “the caduceus of Mercury, or his head and winged cap” .
- [21] For example, see the Unicode standard, where the “staff of Hermes” signifies “a commercial term or commerce” .
- [22] F.H. Garrison, “The Use of the Caduceus in the Insignia of the Army Medical Officer” , in *Bull. Med. Lib. Assoc.* IX (1919-20), 13-16
- [23] Engle, Bernice (Dec 1929). “The Use of Mercury's Caduceus as a Medical Emblem”". *The Classical Journal* 25 (1): 205.
- [24] Friedlander, Walter J (1992). *The Golden Wand of Medicine: A History of the Caduceus symbol in medicine*. Greenwood Press. ISBN 0-313-28023-1.
- [25] An allusion to John Milton's description of Belial in *Paradise Lost* II.113-114.
- [26] Tyson, Stuart L (1932). “The Caduceus” . *Scientific Monthly* 34 (6): 495.

68.6 Further reading

- Walter J. Friedlander, *The Golden Wand of Medicine: A History of the Caduceus Symbol in Medicine*, 1992. ISBN 0-313-28023-1; ISBN 978-0-313-28023-8.
- Bunn, J. T. *Origin of the caduceus motif*, *JAMA*, 1967. United States National Institutes of Health: National Center for Biotechnology Information. PMID 4863068
- Burkert, Walter, *Structure and History in Greek Mythology and Ritual*, Translation, University of California, 1979.

68.7 External links

- [Iris and Infant Hermes with Caduceus](#)
- [Caduceus from Encyclopaedia Britannica](#)
- [Fenkl, Heinz Insu, *Caduceus*](#)







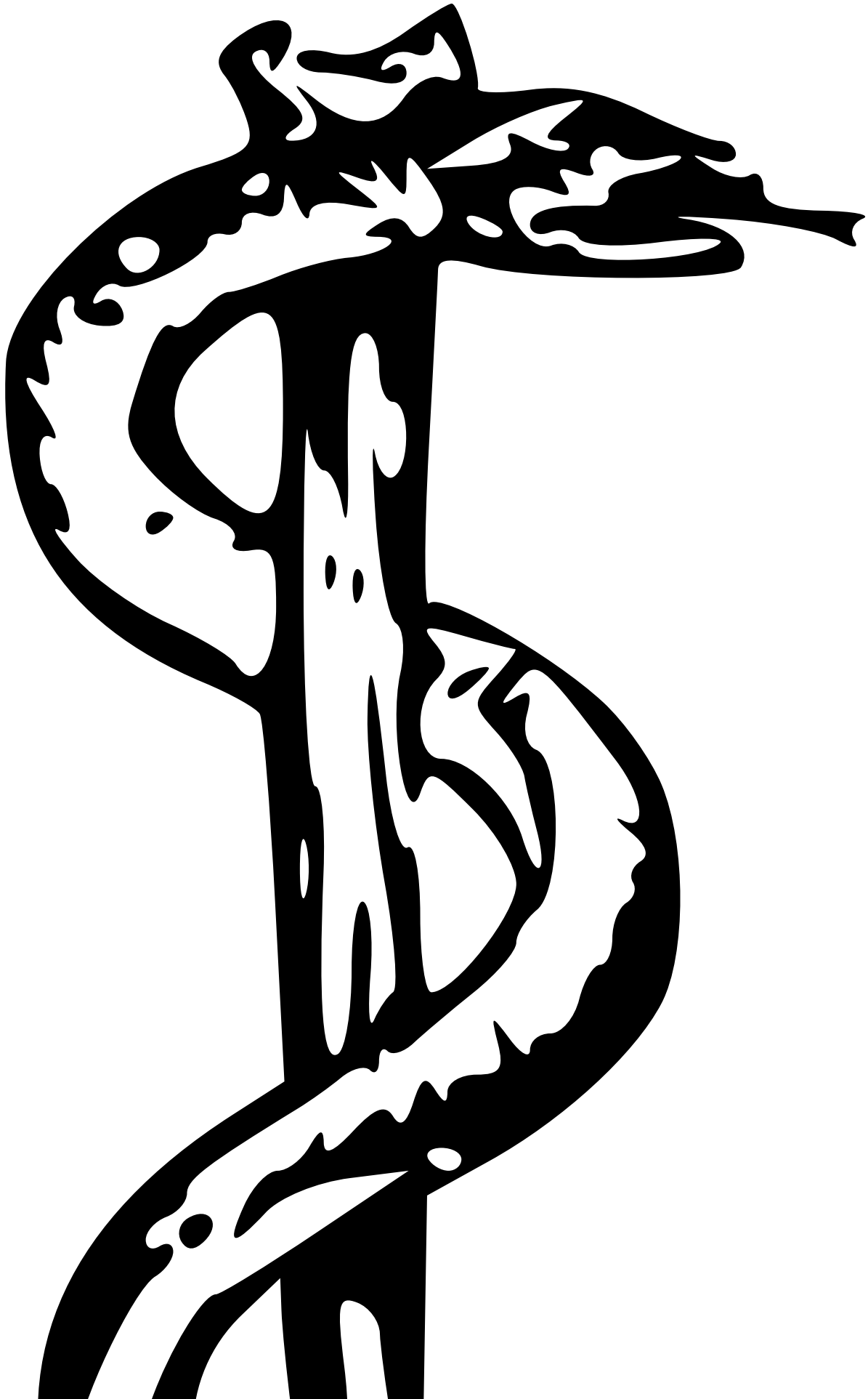
Iris with the caduceus in detail from an Attic red-figure pelike, middle of 5th century BC – Agrigento, Sicilia



Caduceus on the coat of arms of Jyväskylä, Finland.



The U.S. Army Medical Corps Branch Plaque. In 1902 the caduceus was added to the uniforms of Army medical officers.



Chapter 69

Gambanteinn

In Norse mythology, **Gambanteinn** (Old Norse *gambanteinn* 'magic wand') appears in two poems in the Poetic Edda.

69.1 *Hárbarðsljóð*

In *Hárbarðsljóð* stanza 20, Hárbarðr says:

A giant hard was Hlébard, methinks:
His *gambanteinn* he gave me as gift,
And I stole his wits away.

69.2 *Skírnismál*

In *Skírnismál* (Stanzas 25 to 26) Skírnir speaks to Gerd:

Seest thou, maiden, this keen, bright sword

That I hold here in my hand?
Before its blade the old giant bends,—
Thy father is doomed to die.

I strike thee, maid, with my *gambanteinn*,
To tame thee to work my will;
There shalt thou go where never again

The sons of men shall see thee.

Skírnir then condemns Gerd to live lonely and hideous, unloved, either married to a three-headed giant or forever unwed. It might seem that this *gambanteinn* also refers to the sword with which Skírnir has previously threatened Gerd. But immediately after concluding his curse, Skírnir says (stanza 32):

I go to the wood, and to the wet forest,
To win a *gambanteinn*;
.....
I won a *gambanteinn*.

The poem then continues with further threats by Skírnir condemning Gerd to a life of misery.

Chapter 70

Gríðr

In Norse mythology, **Gríðr** (Old Norse “greed” ^[1] or “greed, vehemence, violence, impetuosity” ^[2]) is a female *jötunn* who, aware of **Loki**'s plans to have **Thor** killed at the hands of the giant **Geirröd**, helped Thor by supplying him with a number of magical gifts which included a pair of iron gloves, and a staff known as **Gríðarvölr**. These items saved Thor's life. She is also the mother of the god **Víðarr** by Odin.

Gríðr is referenced in the poem *Pórsdrápa* and in Snorri Sturluson's *Skáldskaparmál*. She or a someone of the same name appears as a witch in *Illuga saga Gríðarfóstra*.

70.1 Notes

[1] Orchard (1997:61).

[2] Simek (2007:117).

70.2 References

- Orchard, Andy (1997). *Dictionary of Norse Myth and Legend*. Cassell. ISBN 0-304-34520-2
- Simek, Rudolf (2007) translated by Angela Hall. *Dictionary of Northern Mythology*. D.S. Brewer. ISBN 0-85991-513-1

Chapter 71

Rod of Asclepius

In Greek mythology, the **Rod of Asclepius** (ῥαβδος),^[1] also known as the **Staff of Asclepius** (sometimes also spelled **Asklepios** or **Aesculapius**) and as the **asklepian**,^[2] is a serpent-entwined rod wielded by the Greek god **Asclepius**, a deity associated with healing and medicine. The symbol has continued to be used in modern times, where it is associated with medicine and health care, yet frequently confused with the staff of the god **Hermes**, the **caduceus**. Theories have been proposed about the Greek origin of the symbol and its implications.

71.1 Greek mythology and Greek society

The Rod of Asclepius takes its name from the god **Asclepius**, a deity associated with healing and medicinal arts in Greek mythology. Asclepius's attributes, the snake and the staff, sometimes depicted separately in antiquity, are combined in this symbol.^[3]

The most famous temple of Asclepius was at **Epidauros** in north-eastern **Peloponnese**. Another famous healing temple (or **asclepieion**) was located on the island of **Kos**, where **Hippocrates**, the legendary “father of medicine”, may have begun his career. Other asclepieia were situated in **Trikala**, **Gortys** (in Arcadia), and **Pergamum** in Asia.

In honor of Asclepius, a particular type of non-venomous snake was often used in healing rituals, and these snakes – the **Aesculapian Snakes** – crawled around freely on the floor in dormitories where the sick and injured slept. These snakes were introduced at the founding of each new temple of Asclepius throughout the classical world. From about 300 BC onwards, the cult of Asclepius grew very popular and pilgrims flocked to his healing temples (Asclepieia) to be cured of their ills. Ritual purification would be followed by offerings or sacrifices to the god (according to means), and the supplicant would then spend the night in the holiest part of the sanctuary – the **abaton** (or **adyton**). Any dreams or visions would be reported to a priest who would prescribe the appropriate therapy by a process of interpretation.^[4] Some healing temples also used sacred dogs to lick the wounds of sick petitioners.^[5]

The original **Hippocratic Oath** began with the invocation “I swear by Apollo the Physician and by Asclepius and by Hygieia and Panacea and by all the gods ...”^[5]

The serpent and the staff appear to have been separate symbols that were combined at some point in the development of the Asclepian cult.^[6] The significance of the serpent has been interpreted in many ways; sometimes the shedding of skin and renewal is emphasized as symbolizing rejuvenation,^[7] while other assessments center on the serpent as a symbol that unites and expresses the dual nature of the work of the physician, who deals with life and death, sickness and health.^[8] The ambiguity of the serpent as a symbol, and the contradictions it is thought to represent, reflect the ambiguity of the use of drugs,^[9] which can help or harm, as reflected in the meaning of the term *pharmakon*, which meant “drug”, “medicine” and “poison” in ancient Greek.^[10] Products deriving from the bodies of snakes were known to have medicinal properties in ancient times, and in ancient Greece, at least some were aware that snake venom that might be fatal if it entered the bloodstream could often be imbibed. Snake venom appears to have been 'prescribed' in some cases as a form of therapy.^[11]

The staff has also been variously interpreted. One view is that it, like the serpent, “conveyed notions of resurrection and healing”, while another (not necessarily incompatible) is that the staff was a walking stick associated with itinerant physicians.*[12] *Cornutus*, a Greek philosopher probably active in the first century CE, in the *Theologiae Graecae Compendium* (Ch. 33) offers a view of the significance of both snake and staff:

Asclepius derived his name from healing soothingly and from deferring the withering that comes with death. For this reason, therefore, they give him a serpent as an attribute, indicating that those who avail themselves of medical science undergo a process similar to the serpent in that they, as it were, grow young again after illnesses and slough off old age; also because the serpent is a sign of attention, much of which is required in medical treatments. The staff also seems to be a symbol of some similar thing. For by means of this it is set before our minds that unless we are supported by such inventions as these, in so far as falling continually into sickness is concerned, stumbling along we would fall even sooner than necessary.*[13]

In any case the two symbols certainly merged in antiquity as representations of the snake coiled about the staff are common. It has been claimed that the snake wrapped around the staff was a species of rat snake, *Elaphe longissima*.*[14]

71.1.1 Theories

Some commentators have interpreted the symbol as a direct representation of traditional treatment of *Dracunculus medienensis*, the *Guinea worm*. The worm emerges from painful ulcerous blisters. The blisters burn, causing the patient to immerse the affected area in water to cool and soothe it. The worm senses the temperature change and discharges its larva into the water. The traditional treatment was to slowly pull the worm out of the wound over a period of hours to weeks and wind it around a stick.*[15] The modern treatment may replace the stick with a piece of sterile gauze but is otherwise largely identical.*[16]

Some commentators have linked the symbol to the *Nehushtan*, a sacred object consisting of a serpent wrapped around a pole mentioned in the Bible in the *Book of Numbers* (Numbers 21:5–9).*[17]*[18]*[19]*[20] The section in the Book of Numbers reads as follows:

5 And the people spake against God, and against Moses, Wherefore have ye brought us up out of Egypt to die in the wilderness? for there is no bread, neither is there any water; and our soul loatheth this light bread. 6 And the Lord sent fiery serpents among the people, and they bit the people; and much people of Israel died. 7 Therefore the people came to Moses, and said, We have sinned, for we have spoken against the Lord, and against thee; pray unto the Lord, that he take away the serpents from us. And Moses prayed for the people. 8 And the Lord said unto Moses, Make thee a fiery serpent, and set it upon a pole: and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live. 9 And Moses made a serpent of brass, and put it upon a pole, and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass, he lived.*[21]

This is consistent with the theory in the New Testament of the Bible that Jesus also delivers believers from eternal death in the passage found in John 3:14–15.

14 And as Moses lifted up the serpent in the wilderness, even so must the Son of man be lifted up: 15 That whosoever believeth in him should not perish, but have eternal life.*[21]

71.2 Modern use

A number of organizations and services use the rod of Asclepius as their logo, or part of their logo. These include:

- Emergency medical services in the United Kingdom
- American Academy of Physician Assistants

- Academy of Medicine of Malaysia
- Ambulance Paramedics of British Columbia
- American Osteopathic Association
- American Medical Association
- American Medical Response
- American Academy of Family Physicians
- American College of Osteopathic Internists
- American Academy of Psychiatry and the Law
- American Hippocratic Registry
- American Medical Student Association
- American Veterinary Medical Association
- Army Medical Department of the U.S. Army (AMEDD)
- Australian Medical Association
- Australian Veterinary Association
- Blue Cross Blue Shield Association
- British Medical Association
- British Royal Army Medical Corps
- Canadian Association of Physician Assistants
- Canadian Medical Association
- Royal Canadian Medical Service
- International Medical University, Malaysia
- Malaysian Medical Council
- Medical Council of India
- Medical Protection Society
- MedicAlert
- Pakistan Army Medical Corps
- Royal Australian Army Medical Corps
- Royal College of Psychiatrists
- South African Medical Research Council former coat of arms
- South African Military Health Service
- Spanish National Council of Medical Student's Association (CEEM)
- Student Osteopathic Medical Association
- Star of Life, symbol of emergency medical services

- Tygerberg Academic Hospital, Cape Town, South Africa
- United States Navy Hospital Corps
- United States Air Force Medical Corps
- World Health Organization
- Yale University School of Medicine

71.2.1 Confusion with the caduceus

Main article: [Caduceus as a symbol of medicine](#)

It is relatively common, especially in the United States, to find the caduceus, with its two snakes and wings, used as a symbol of medicine instead of the correct Rod of Asclepius, with only a single snake. This usage is erroneous, popularised largely as a result of the adoption of the caduceus as its insignia by the [U.S. Army Medical Corps](#) in 1902 at the insistence of a single officer (though there are conflicting claims as to whether this was Capt. Frederick P. Reynolds or Col. John R. van Hoff). *[\[22\]](#) *[\[23\]](#)

The rod of Asclepius is the dominant symbol for professional healthcare associations in the United States. One survey found that 62% of professional healthcare associations used the rod of Asclepius as their symbol. *[\[24\]](#) The same survey found that 76% of commercial healthcare organizations used the Caduceus symbol. The author of the study suggests the difference exists because professional associations are more likely to have a real understanding of the two symbols, whereas commercial organizations are more likely to be concerned with the visual impact a symbol will have in selling their products.

The initial errors leading to its adoption and the continuing confusion it generates are well known to medical historians. The long-standing and abundantly attested historical associations of the caduceus with commerce are considered by many to be inappropriate in a symbol used by those engaged in the healing arts. *[\[23\]](#) This has occasioned significant criticism of the use of the caduceus in a medical context.

71.3 Standard representation

The rod of Asclepius has a representation on the *Miscellaneous Symbols* table of the [Unicode Standard](#) at U+2695 (⚕).

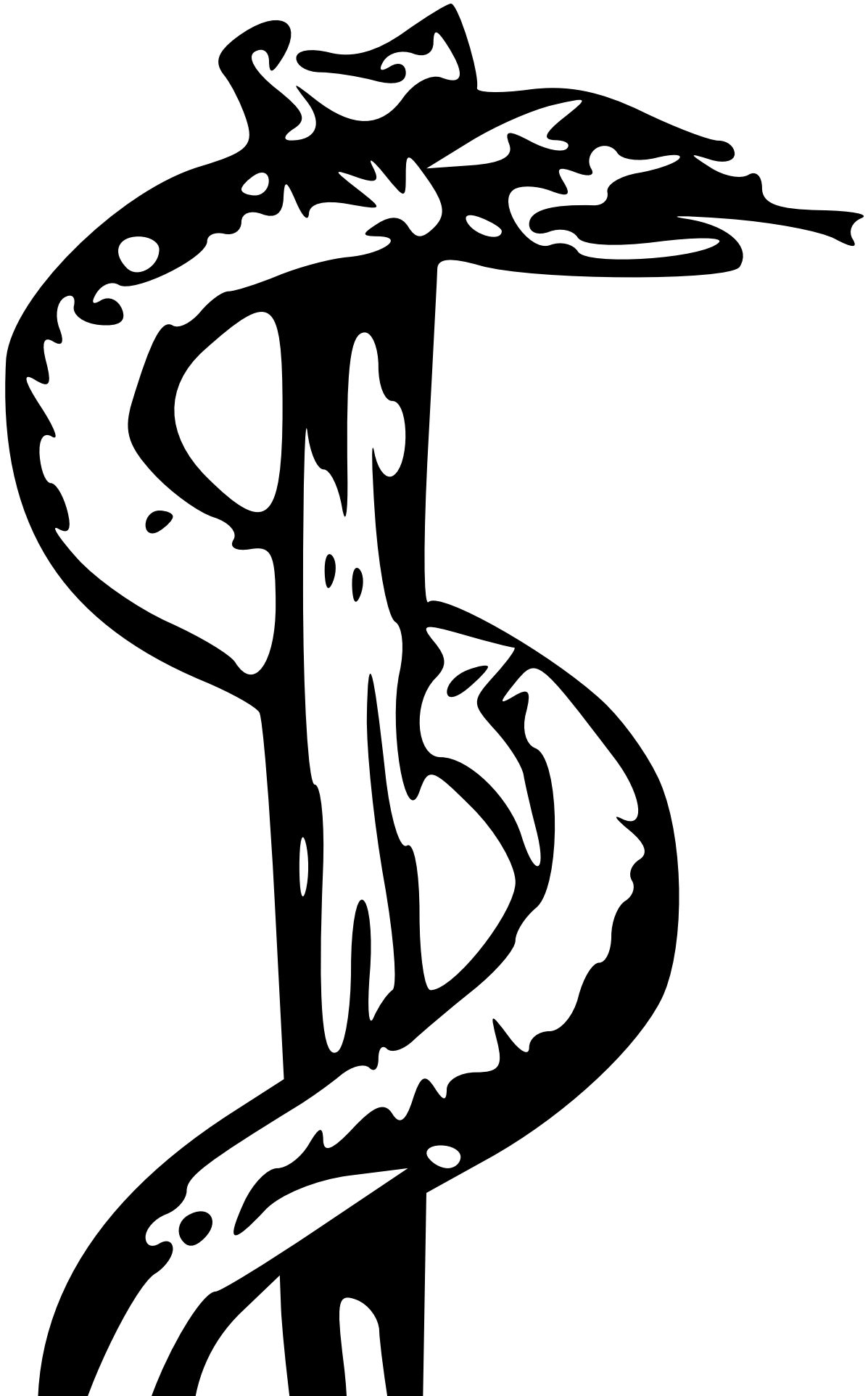
71.4 See also

- [Aaron's rod](#)
- [Bowl of Hygieia](#)
- [Phurba](#)
- [Chakra](#)
- [Caduceus](#)
- [Ningishzida](#)
- [Nehushtan](#)
- [Nāga](#)

71.5 References

- [1] U+2695 ☚ staff of aesculapius (See also caduceus)
- [2] Wilcox, Robert A; Whitham, Emma M (15 April 2003). "The symbol of modern medicine: why one snake is more than two" . *Annals of Internal Medicine*. Retrieved 2007-06-15.
- [3] See for example Pausanias, *Description of Greece* 2.26.1–28.1 (here translated by Jones) 2nd A.D.: "The image of Asklepios is, in size, half as big as Zeus Olympios at Athens, and is made of ivory and gold. An inscription tells us that the artist was Thrasymedes, a Parian, son of Arignotos. The god is sitting on a seat grasping a staff; the other hand he is holding above the head of the serpent."
- [4] Sigerist. Chapter 3, *Religious medicine: Asclepius and his cult*, p. 63ff.
- [5] Farnell, Chapter 10, "The Cult of Asklepios" (pp. 234–279)
- [6] Stephen Lock, John M. Last, George Dunea, *The Oxford Illustrated Companion To Medicine*, 2001, p261 "In early statues of Asclepius the rod and serpent were represented separately."
- [7] "Asklepios' reptile was a healing creature: in ancient mythology the snake, whose skin was shed and rejuvenated, symbolized eternity and restoration of life and health" Albert R. Jonsen, *The New Medicine and the Old Ethics*, Harvard University Press, 1990, p122; this interpretation was current in Antiquity, as can be seen in an account of Apollodorus: "your marvel at the serpent curling around him and say that it is the symbol of the healing art, because just as the serpent sloughs the skin of old age, so the medical art releases from illness." (in E. Edelstein and L. Edelstein (eds.), *Asclepius: A Collection and Interpretation of the Testimonies*, Baltimore, 1945, p12)
- [8] "[...] the ancient conception of the serpent as the embodiment of the mystery of one absolute life of the earth, which entails a continual dying and resurrection [...] the combination of corruption and salvation, of darkness and light, of good and evil in the Asklepiian symbol." Jan Schouten, *The Rod and Serpent of Asclepius*, Symbol of Medicine, 1967, p2
- [9] Albert R. Jonsen, *The New Medicine and the Old Ethics*, Harvard University Press, 1990, p122-123
- [10] Henry E. Sigerist, *A History of Medicine*, Oxford University Press, 1987, p27-28
- [11] James A. Kelhoffer, *Miracle and Mission*, Mohr Siebeck, 2000, p438-439 "[...] it was known, at least by some people in antiquity, that a snake's venom is not harmful if imbibed, but rather only if it enters directly into a person's blood stream. For example, the first-century CE historian Lucan writes that the younger Cato, when leading his troops through Libya during the Roman Civil War, informed his men about this very point [...] 'The poison of snakes is only deadly when mixed with the blood; their venom is in their bite, and they threaten death with their fangs. There is no death in the cup.'" He also mentions an account of Cornelius Celsus (first century CE) "'For a serpent's poison, like certain hunter's poisons..., does no harm when swallowed, but only in a wound'". "Likewise, Galen relates a rather peculiar healing by Asclepius involving viper's venom. The god appeared to a wealthy man in Pergamum and prescribed 'that he should drink every day of the drug produced from the vipers and should anoint the body from the outside.' [...] The elder Philostratus describes a similar practice of 'the wise Asclepiads,' who 'heal the bites of venomous creatures... using the virus itself as a cure of many diseases.'"
- [12] Andre Menez, *The Subtle Beast, Snakes From Myth to Medicine*, 2003, p14
- [13] Emma J. Edelstein, Ludwig Edelstein (February 27, 1998). *Asclepius: Collection and Interpretation of the Testimonies*. Baltimore: Johns Hopkins University Press. p. 13. ISBN 0801857694.
- [14] Gerald David Hart, Martin St. J. Forrest, *Asclepius: The God of Medicine*, 2000, p42
- [15] Blayney, Keith (Sep 2002). "The Caduceus vs. the Staff of Asclepius" . *Alternative Journal of Nursing* July 2007, Issue 14, page 4.
- [16] "Management of Guinea Worm Disease (GWD)". Centers of Disease Control. Retrieved 1 May 2012.
- [17] "Healing Rod of Asclepius" . Times of India. 24 September 2011.
- [18] "The BMA's Logo" . British Medical Association.
- [19] "The symbol for the AMA: Medicine for the 21st century" . American Medical Association.
- [20] "History of the Star of Life" . City of Somerset Public Safety.

- [21] King James Bible
- [22] F.H. Garrison, "The Use of the Caduceus in the Insignia of the Army Medical Officer" , in *Bull. Med. Lib. Assoc.* IX (1919-20), 13-16
- [23] Engle, Bernice (Dec 1929). "The Use of Mercury's Caduceus as a Medical Emblem"". *The Classical Journal* **25** (1): 205.
- [24] Friedlander, Walter J (1992). *The Golden Wand of Medicine: A History of the Caduceus symbol in medicine*. Greenwood Press. ISBN 0-313-28023-1.
- [25] An allusion to John Milton's description of Belial in *Paradise Lost* II.113-114.
- [26] Tyson, Stuart L (1932). "The Caduceus" . *Scientific Monthly* **34** (6): 495.





The emergency services' Star of Life features a rod of Asclepius



The U.S. Army Medical Corps Branch Plaque. In 1902 the caduceus was added to the uniforms of Army medical officers.

Chapter 72

Ruyi Jingu Bang

Ruyi Jingu Bang (Chinese: 如意金箍棒; Pinyin: *Rúyì Jīngū Bàng*), or simply as **Ruyi Bang** or **Jingu Bang**, is the poetic name of a magical staff wielded by the immortal monkey **Sun Wukong** in the 16th-century classic Chinese novel *Journey to the West*. Anthony Yu translates the name simply as “The Compliant Golden-Hooped Rod,” * [1] while W.J.F. Jenner translates it as the “As-You-Will Gold-Banded Cudgel.” * [2]

72.1 Origin and General description

The staff first appears in the third chapter when the Monkey King goes to the underwater kingdom of Ao Guang, the **Dragon King of the East Sea**, looking for a magic weapon to match his strength and skill. When all of the traditional magic weapons--swords, spears, and halberds weighing thousands of pounds each--fail to meet his standards, the dragon queen suggests to her husband that they give Sun a useless iron pillar taking up space in their treasury. She claims that the ancient shaft had started producing heavenly light days prior and suggests that the monkey is fated to own it. The novel never explains how the pillar was made, only that it was originally used by **Yu the Great** to measure the depths of the **world flood** during times immemorial. * [3]

The staff is initially described as a pillar of black iron twenty feet in height and the width of a barrel. It is only when Monkey lifts it and suggests that a smaller size would be more manageable that the staff complies with his wishes and shrinks. This is when Sun sees that the weapon is banded with a gold ring on each end, as well as the inscription along the body reading “The Compliant Golden-Hooped Rod. Weight: thirteen thousand five hundred [catties]” (如意金箍棒重一万三千五百斤). * [4] The inscription indicates that the staff follows the commands of its owner, shrinking or growing to their whim, and that it is immensely heavy, weighing 17,550 lbs (7,960 kg). * [5]

When not in use, Monkey shrinks it down to the size of a needle and keeps it tucked behind his ear.

72.2 Literary Predecessor

The oldest edition of *Journey to the West*, the 13th-century **Kōzanji** Version (高山寺) published during the late Song Dynasty, * [6] diverges in many points from the final version published during the Ming. For instance, the episode where Monkey acquires the staff is completely different, as is the staff itself. Sun takes the monk **Xuanzang** to heaven to meet the supreme god **Mahabrahma Deva**. After the monk impresses the gods with his lecture on the *Lotus Sutra*, Monkey is given a golden **monk's staff** (among other items) as a magical weapon against the evils they will face on their journey to India. Sun later uses the staff in a battle with a white-clad woman who transforms into a tiger demon. He changes the staff into a titanic red-haired, blue-skinned **Yaksha** with a club, showing that the predecessor of the Compliant Golden-Hooped Rod has more magical abilities. * [7]

A weapon that predicts the Compliant Rod from the Ming version is mentioned in passing early on in the tale. Monkey mentions that the **Queen Mother of the West** had flogged him with an “Iron Cudgel” (鐵棒) on his left and right sides

for stealing 10 peaches from her heavenly garden. He later borrows the cudgel to use in tandem with the monk's staff to battle 9 dragons.*[8] The rings on the latter may have influenced the bands on the former.*[9]

72.3 Influence

The staff influenced the weapon used by the humanoid alien **Son Goku** (himself based on Sun Wukong),*[10] the main character of the **Dragon Ball** franchise. It is named “Nyoï Bo,” the Japanese transliteration of Ruyi bang (如意棒, Compliant Rod), and is commonly called “Power Pole” in English language media.*[11] The staff is given to him as a child by his grandfather Gohan, a human who adopts and teaches him martial arts.*[12]

72.4 Reference

- [1] Wu, Cheng'en, and Anthony C. Yu. *The Journey to the West* (Vol. 1). Chicago, Ill: University of Chicago Press, 2012, p. 104
- [2] Wu, Cheng'en, and W.J.F. Jenner. *Journey to the West* (Vol. 1). [S.l.]: Foreign Languages Press, 2001, p. 56.
- [3] The less accurate W.J.F. Jenner translation says the pillar was used to fix the **milky way** in place (Wu and Jenner, *Journey to the West* (Vol. 1), p. 55).
- [4] Anthony Yu's original translation uses the word “pounds” (Wu and Yu, *Journey to the West* (Vol. 1), 104). However, Chinese versions of the novel use *jīn* (斤). *Jīn* and pound are two different measures of weight, the former being heavier than the latter. Therefore, the English text has been altered to show this.
- [5] The *jīn* during the Ming Dynasty when the novel was compiled equaled 590 grams (Elvin, Mark. *The Retreat of the Elephants: An Environmental History of China*. New Haven (Conn.): Yale university press, 2004, p. 491 n. 133).
- [6] This edition is named after the Japanese temple in which housed a 17th-century document mentioning the work (Mair, Victor H. *The Columbia Anthology of Traditional Chinese Literature*. New York: Columbia University Press, 1994, p. 1181).
- [7] Dudbridge, Glen. *The Hsi-Yu Chi: A Study of Antecedents to the Sixteenth-Century Chinese Novel*. Cambridge: Cambridge Univ. Press, 1970, pp. 32 and 35.
- [8] Ibid, pp. 37-38.
- [9] Ibid, p. 38.
- [10] West, Mark I. *The Japanification of Children's Popular Culture: From Godzilla to Miyazaki*. Lanham: Scarecrow Press, 2009, p. 203.
- [11] Camp, Brian, and Julie Davis. *Anime Classics Zettai!: 100 Must-See Japanese Animation Masterpieces*. Berkeley, Calif: Stone Bridge Press, 2007, p. 112.
- [12] Toriyama, Akira, and Gerard Jones. *Dragon Ball* (Vol. 2). San Francisco, Calif: Viz LLC, 2003, 4.

西遊原旨圖象

孫行者

卷之二十一



A 19th-century drawing of Sun Wukong featuring his staff.

Chapter 73

Thyrsus

For other uses, see [Thyrsus \(disambiguation\)](#).

A **thyrsus** or **thyrsos** (Ancient Greek: θύρσος) was a wand or staff of giant fennel (*Ferula communis*) covered with ivy vines and leaves, sometimes wound with *taeniae* and always topped with a pine cone.

73.1 Symbolism

The thyrsus, associated with [Dionysus](#) (or Bacchus) and his followers, the [Satyrs](#) and [Maenads](#), is a symbol of [prosperity](#), [fertility](#), [hedonism](#), and pleasure/enjoyment in general. ^[1] It has been suggested that this was specifically a fertility [phallus](#), with the fennel representing the shaft of the penis and the pine cone representing the “seed” issuing forth. The thyrsus was tossed in the Bacchic dance:

Pentheus: The thyrsus—in my right hand shall I hold it?

Or thus am I more like a Bacchanal?

Dionysus: In thy right hand, and with thy right foot raise it” . ^[2]

Sometimes the thyrsus was displayed in conjunction with a [kantharos](#) wine cup, another symbol of Dionysus, forming a male-and-female combination like that of the royal scepter and orb. ^[3]

73.2 Use

In [Greek religion](#), the staff was carried by the [votaries](#) of Dionysos. [Euripides](#) wrote that [honey](#) dripped from the thyrsos staves that the Bacchic [maenads](#) carried. ^[4] The thyrsus was a sacred instrument at religious [rituals](#) and [fêtes](#).

The fabulous history of Bacchus relates that he converted the thyrsi carried by himself and his followers into dangerous weapons, by concealing an iron point in the head of leaves. ^[5] Hence his thyrsus is called “a spear enveloped in vine-leaves” , ^[6] and its point was thought to incite to madness. ^[7]

73.3 Literature

In the *Iliad*, [Diomedes](#), one of the leading warriors of the [Achaeans](#), mentions the thyrsus while speaking to [Glaucus](#), one of the [Lycian](#) commanders in the Trojan army, about [Lycurgus](#), the king of [Scyros](#):

He it was that/drove the nursing women who were in charge/of frenzied Bacchus through the land of Nysa,/and they flung their thyrsi on the ground as/murderous Lycurgus beat them with his ox-/goad. (*Iliad*, Book VI.132-37)

The thyrsus is explicitly attributed to Dionysus in Euripides's play *The Bacchae* as part of the costume of the Dionysian cult.

...To raise my Bacchic shout, and clothe all who respond/ In fawnskin habits, and put my thyrsus in their hands-/ The weapon wreathed with ivy-shoots..." Euripides also writes, "There's a brute wildness in the fennel-wands—Reverence it well." (*The Bacchae and Other Plays*, trans. by Philip Vellacott, Penguin, 1954.)

Plato writes in *Phaedo*:

I conceive that the founders of the mysteries had a real meaning and were not mere triflers when they intimated in a figure long ago that he who passes unsanctified and uninitiated into the world below will live in a slough, but that he who arrives there after initiation and purification will dwell with the gods. For "many," as they say in the mysteries, "are the thyrsus bearers, but few are the mystics,"--meaning, as I interpret the words, the true philosophers.

In Part II of Johann Wolfgang von Goethe's *Faust*, Mephistopheles tries to catch a Lamia, only to find out that she is an illusion:

Well, then, a tall one I will catch.../And now a thyrsus-pole I snatch!/Only a pine-cone as its head. (7775-7777)

Robert Browning mentions the thyrsus in passing in *The Bishop Orders His Tomb at St Praxed's Church*, as the dying bishop confuses Christian piety with classical extravagance:

The bas-relief in bronze ye promised me,/Those Pans and nymphs ye wot of, and perchance/Some tripod, thyrsus, with a vase or so, (56-58)

Sookie Stackhouse notes the thyrsus carried by the maenad in the 2nd book of *The Southern Vampire Mysteries*.

She idly waved the long wand with the tuft on the end. It was called a thyrsis [*sic*]; I'd looked maenad up in the encyclopedia. Now I could die educated. (Harris, Charlaine (2006-09-01). "Living Dead in Dallas: A Sookie Stackhouse Novel"

73.4 Gallery

- A Bacchant holding a thyrsus: *Malice* by William-Adolphe Bouguereau (1899)
- Roman relief showing a Maenad holding a thyrsus, 120-140 AD (Prado Museum, Madrid).
- *Bacchus Triumphant* by John Reinhard Weguelin (1882)
- A Maenad using her thyrsos to ward off a Satyr, Attic red-figure kylix, circa 480 BC

73.5 Notes

- [1] Ioannis Kakridis, Ελληνική μυθολογία Εκδοτική Αθηνών 1987 (in Greek)
- [2] *The Bacchae*
- [3] Vinum Nostrum. “Red-figure bell krater” . Museo Galileo.
- [4] Euripides, *Bacchae*, 711.
- [5] Diodorus. iii. 64, iv. 4; Macrobius. *Sat.* i. 19.
- [6] Ovid. *Met.* iii, 667
- [7] Hor. *Carm.* ii. 19. 8; Ovid. *Amor.* iii 1. 23, iii. 15. 17, *Trist.* iv. 1. 43.; Brunk, *Anal.* iii. 201; Orph. *Hymn.* xlv. 5, 1. 8.

73.6 References

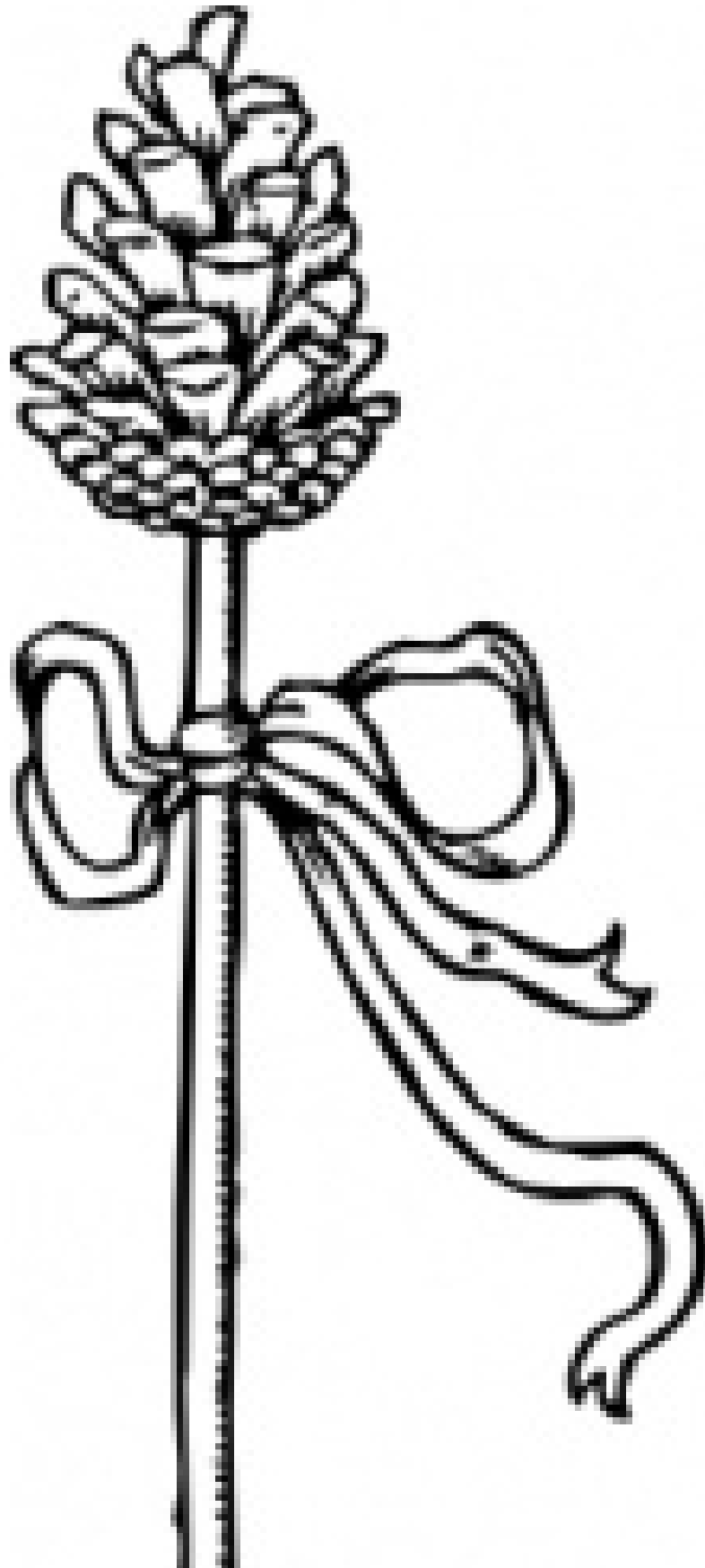
- Casadio, Giovanni; Johnston, Patricia A., *Mystic Cults in Magna Graecia*, University of Texas Press, 2009
- Ferdinand Joseph M. de Waele, *The magic staff or rod in Graeco-Italian antiquity*, Drukkerij Erasmus, 1927

Attribution

- This article incorporates text from a publication now in the public domain: Chisholm, Hugh, ed. (1911). "Thyrsus". *Encyclopædia Britannica* (11th ed.). Cambridge University Press.

73.7 External links

- Thyrsus at Encyclopædia Britannica Online
- Thyrsus at The Ancient Library
- Thyrsus at Perseus Project



Chapter 74

Axe of Perun

The **Axe of Perun** (*секира Перуна* **Perun's axe* / *амулет-монорик* **hatchet amulet*) is an archaeological artifact worn as a pendant and shaped like a battle axe. It is mostly found in modern day Russia and parts of Scandinavia. Connection with the Slavic pre-Christian god **Perun** was made by VP Darkevich, although some authors prefer the association with Norse material culture

74.1 Amulet description

The axes range in length from 4 to 5.5 cm, and blade width from 2.8 to 4 cm. Bronze is the most common material of their construction. Most have been dated between the 11th and 12th century, and over 60 specimens have been collected.

Two basic designs of the axe have been found throughout Russia and its boundaries.

Specimens of both designs include a hole in the centre of the blade, and both have been decorated with zigzag lines, representing lightning or more likely imitating inlaid ornamentation patterns of real axes, near the edge of the blade.

Type 1

The first type is a **bearded axe** (lower side of the blade is elongated) with a flat upper side. It resembles a battle axe. A knob-like protrusion is usually present on the lower side of the axe. These axes have been decorated with circles, believed to represent celestial bodies.

Type 2

The second type is distinguished by its symmetrical shape and broad blade. Similar to the knob of the first type, the second has two horn-like protrusions diametrically opposite on the upper and lower side.

74.2 See also

- Slavic mythology
- Perun
- Mjöllnir

Type 1



Type 2



Drawings of Slavic axe amulets based on archaeological findings dating between the 11th and 12th century.

74.3 References

- Organizmica <http://www.organizmica.org/archive/505/drat.shtml>

P. kucypera, S. Wadyl “Early medieval miniature axes of Makarov’ s type 2 in the Baltic sea Region”



Modern day “Axe of Perun” amulet based on a finding from the Khazar fortress *Sarkel* (Сапкел), excavated in the 1930s. The Kievan Rus' controlled the fortress from 965 until the 12th century.

Chapter 75

Mjölñir

“Thor's Hammer” redirects here. For other uses, see Thor's Hammer (disambiguation).
For other uses, see Mjölñir (disambiguation).

In Norse mythology, **Mjölñir** (/ˈmjʊlniər/ or /ˈmjʊlnər/ ***MYOL**-n(*ee*)r*; also **Mjölñir**, **Mjollñir**, **Mjölner**, **Mjølner**, **Mjölñir** or **Mjölne**) is the hammer of Thor, a major Norse god associated with thunder. Mjölñir is depicted in Norse mythology as one of the most fearsome weapons, capable of leveling mountains.*[1]*[2]*[3] In his account of Norse mythology, Snorri Sturluson relates how the hammer was made by the dwarven brothers Sindri and Brokkr, and how its characteristically short handle was due to a mishap during its manufacture.

75.1 Name

Mjölñir is usually interpreted as meaning “That which smashes” , derived from the verb *mölva* “To smash” (cognate with English *meal*, *mill*); comparable derivations from the same root meaning “hammer” are Slavic *molot* and Latin *malleus* (whence English *mallet*).

An alternative suggestion compares the name to Russian молния (*molniya*) and the Welsh word *mellt*, both words are taken as meaning “lightning” . This second theory would make *Mjölñir* the weapon of the storm god identified with lightning, as in the lightning-bolt or *vajra* in other Indo-European mythologies.*[4]

In the Old Norse texts, Mjölñir is identified as *hamarr* “a hammer” , a word that in Old Norse and some modern Norwegian dialects can mean “hammer” as well as “stone, rock, cliff” , ultimately derived from an Indo-European word for “stone, stone tool” , *h₂ékmō*; as such it is cognate with Sanskrit *ásman*, meaning “stone, rock, stone tool; hammer” as well as “thunderbolt” .*[5]

Mjøl in modern Norwegian (nynorsk) literally means “flour” or “powder” , so “Mjølner” (Norwegian spelling) can mean “Pulverizer” .

75.2 Norse mythology

75.2.1 Skáldskaparmál

An account of the origin of Mjölñir is found in *Skáldskaparmál* from Snorri's Edda: In this story, **Loki** bets his head with **Sindri** (or **Eitri**) and his brother **Brokkr** that they could never succeed in making items more beautiful than those of the **Sons of Ivaldi** (the dwarves who created other precious items for the gods: Odin's spear **Gungnir**, and **Freyr**'s foldable boat **Skíðblaðnir**).

Sindri and Brokkr accept Loki's bet and the two brothers begin working. They begin to work in their workshop and Sindri puts a pig's skin in the forge and tells his brother (Brokkr) never to stop working the bellows until he comes and takes out

what he put in. Loki, in disguise as a fly, comes and bites Brokkr on the arm. Nevertheless, he continues to pump the bellows.

Then, Sindri takes out *Gullinbursti*, Freyr's boar with shining bristles. Next, Sindri puts some gold in the forge and gives Brokkr the same order. Again, Loki, still in the guise of a fly comes and, again, bites Brokkr's neck twice as hard as he had bitten his arm. Just as before, Brokkr continues to work the bellows despite the pain. When Sindri returns, he takes out *Draupnir*, Odin's ring, which drops eight duplicates of itself every ninth night.

Finally, Sindri puts some iron in the forge and tells Brokkr not to stop pumping the bellows. Loki comes a third time and this time bites Brokkr on the eyelid even harder. The bite is so deep that it draws blood. The blood runs into Brokkr's eyes and forces him stop working the bellows just long enough to wipe his eyes. This time, when Sindri returns, he takes *Mjölnir* out of the forge. The handle is shorter than Sindri had planned and so the hammer can only be wielded with one hand.

Despite the flaw in the handle, Sindri and Brokkr win the bet and go to take Loki's head. However, Loki worms his way out of the bet by pointing out that the dwarves would need to cut his neck to remove his head, but Loki's neck was not part of the deal. As a consolation prize, Brokkr sews Loki's mouth shut to teach him a lesson.

The final product is then presented to Thor, and its properties are described, as follows,

75.2.2 Poetic Edda

Thor possessed a formidable chariot, which is drawn by two goats, *Tanngrisnir* and *Tanngrjónir*. A belt, *Megingjörð*, and iron gloves, *Járngreipr*, were used to lift *Mjölnir*. *Mjölnir* is the focal point of some of Thor's adventures.

This is clearly illustrated in a poem found in the *Poetic Edda* titled *Þrymskviða*. The myth relates that the giant, *Þrymr*, steals *Mjölnir* from Thor and then demands the goddess *Freyja* in exchange. Loki, the god notorious for his duplicity, conspires with the other *Æsir* to recover *Mjölnir* by disguising Thor as *Freyja* and presenting him as the “goddess” to *Þrymr*.

At a banquet *Þrymr* holds in honor of the impending union, *Þrymr* takes the bait. Unable to contain his passion for his new maiden with long, blond locks (and broad shoulders), as *Þrymr* approaches the bride by placing *Mjölnir* on “her” lap, Thor rips off his disguise and destroys *Þrymr* and his giant cohorts.

75.3 Archaeological record

75.3.1 Precedents and comparanda

A precedent of these Viking Age Thor's hammer amulets are recorded for the migration period *Alemanni*, who took to wearing Roman “Hercules' Clubs” as symbols of *Donar*.^[7] A possible remnant of these *Donar* amulets was recorded in 1897, as a custom of *Unterinn* (South Tyrolian Alps) of incising a T-shape above front doors for protection against evils of all kinds, especially storms.^[8]

75.3.2 Viking Age pendants

About 50 specimens of *Mjölnir* amulets have been found widely dispersed throughout Scandinavia, dating from the 9th to 11th centuries, most commonly discovered in areas with a strong Christian influence including southern Norway, south-eastern Sweden, and Denmark.^[9] Due to the similarity of equal-armed, square crosses featuring figures of Christ on them at around the same time, the wearing of Thor's hammers as pendants may have come into fashion in defiance of the square amulets worn by newly converted Christians in the regions.^[10]

An iron Thor's hammer pendant excavated in Yorkshire, dating to ca. AD 1000 bears an *uncial* inscription preceded and followed by a cross, interpreted as indicating a Christian owner syncretizing pagan and Christian symbolism.^[11]

A 10th-century soapstone mold found at *Trendgården*, *Jutland*, Denmark is notable for allowing the casting of both crucifix and Thor's hammer pendants.^[12] A silver specimen found near *Fossi*, Iceland (now in the *National Museum*

of Iceland) can be interpreted as either a Christian cross or a Thor's hammer. Unusually, the elongated limb of the cross ends in a beast's (perhaps a wolf's) head.

75.3.3 Viking Age depictions

Some **image stones** and **runestones** found in Denmark and southern Sweden bear an inscription of a hammer. Runestones depicting Thor's hammer include runestones **U 1161** in Altuna, **Sö 86** in Åby, **Sö 111** in Stenkvista, **Sö 140** in Jursta, **Vg 113** in Lärkegapet, **Öl 1** in Karlevi, **DR 26** in Laeborg, **DR 48** in Hanning, **DR 120** in Spentrup, and **DR 331** in **Gårdstånga**.^[13]^[14] Other runestones included an inscription calling for Thor to safeguard the stone. For example, the stone of Virring in Denmark had the inscription *þur uiki þisi kuml*, which translates into English as “May Thor hallow this memorial.” There are several examples of a similar inscription, each one asking for Thor to “hallow” or protect the specific artifact. Such inscriptions may have been in response to the Christians, who would ask for God's protection over their dead.^[15]

75.3.4 Swastika symbol

Further information: **Thurmuth sword**

According to some scholars, the **swastika** shape may have been a variant popular in **Anglo-Saxon England** prior to Christianization, especially in **East Anglia** and **Kent**.^[16] Wilson (1894) points out that while the swastika had been “vulgarly called in Scandinavia the hammer of Thor” (in Icelandic: *Thorshamarmarki*, mark of Thor's hammer), the symbol properly so called had a **Y** or **T** shape.^[17]

75.4 Modern usage

Most practitioners of **Germanic Neopagan** faiths wear Mjölnir pendants as a symbol of that faith worldwide. Renditions of Mjölnir are designed, crafted and sold by some Germanic Neopagan groups and individuals.

Some controversy has occurred concerning the potential recognition of the symbol as a religious symbol by the United States government.^[18] In May 2013 the “Hammer of Thor” was added to the list of **United States Department of Veterans Affairs** emblems for headstones and markers.^[19]^[20]^[21]

- A modern Mjölnir pendant.
- The coat of arms of the **Torsås Municipality**, Sweden, features a depiction of Mjölnir.
- The insignia of **Tórshavn**, capital of the Faroe Islands, shows Thor's hammer.

75.5 See also

- **Battle Axe culture**
- **Bracteate**
- **Donar's oak**
- **Irmisul**
- **Labrys**
- **Sun cross**

- Uchide no kozuchi
- Ukonvasara
- Vajra
- List of mythological objects
- Archaeological record of Mjölñir

75.6 Notes

- [1] Højbjerg, Martin (2011–2014). “Norse Mythology: Items of the Gods and Goddesses” . *Norse Mythology*. Retrieved June 17, 2014. Mjölñir is one of the most fearsome weapons, capable of leveling mountains. Thor's hammer can hit any target. After the target is hit, the hammer will return to Thor's right hand all by itself. The hammer can send out lightning bolts.
- [2] Campbell, Hank (February 19, 2013). “Is Thor Mighty Or Just Magic?”. *Science 2.0*. Retrieved June 17, 2014. Science 2.0 fave Dr. Neil Tyson recently tried to bring back the 'Thor is really strong' concept by stating 'If Thor's hammer is made of neutron-star matter, implied by legend, then it weighs as much as a herd of 300-billion elephants' which means only someone really strong could lift it. Of course, it also means it would be changing Earth's gravitational field...
- [3] Barnett, Laura (22 May 2011). “Another View on Thor: Hammer supplier Amanda Coffman sizes up the mystical properties of Mjölñir in Kenneth Branagh's Thor” . *The Guardian* (London: Guardian News and Media). Retrieved June 17, 2014. Mjölñir is so powerful it can level entire mountains. I can't imagine any of our hammers doing that, but some models are pretty strong: they're used for breaking up concrete, knocking paving slabs into place, and in the manufacture of cars and aeroplanes. There's a little leather strap on Thor's hammer, too, for attaching it to his wrist. I'm not sure why that's there, really. None of our hammers have that. Thor doesn't even use his.
- [4] Turville-Petre, E.O.G. *Myth and Religion of the North: The Religion of Ancient Scandinavia*. London: Weidfeld and Nicolson, 1998. p. 81.
- [5] Julius Pokorny, *Indogermanisches etymologisches Wörterbuch* (1959).
- [6] *The Prose Edda*, translated by Arthur Gilchrist Brodeur (1916). *Þá gaf hann Þór hamarrinn ok sagði, at hann myndi mega ljósta svá stórt sem hann vildi, hvat sem fyrir væri, at eigi myndi hamarrinn bila, ok ef hann yrpi honum til, þá myndi hann aldri missa ok aldri fljúga svá langt, at eigi myndi hann sækja heim hönd, ok ef þat vildi, þá var hann svá litill, at hafa mátti serk sér. En þat var lýi á, ar forskeftit var heldr skammt.*
- [7] Werner: “Herkuleskeule und Donar-Amulett” . in: *Jahrbuch des Römisch-Germanischen Zentralmuseums Mainz*, Nr. 11, Mainz, 1966.
- [8] Joh. Adolf Heyl, *Volkssagen, Bräuche und Meinungen aus Tirol* (Brixen: Verlag der Buchhandlung des Kath.-polit. Pressvereins, 1897), p. 804.
- [9] Turville-Petre, E.O.G. *Myth and Religion of the North: The Religion of Ancient Scandinavia*. London: Weidenfeld and Nicolson, 1964. p. 83. A recent discovery of a specimen took place in 2012 in Denmark (part of the **Strandby Hoard**); a pendant necklace in silver of Thor's Hammer discovered during an archaeological dig last year Danish museum officials said Thursday May 16, 2013 that an archaeological dig last year has revealed 365 items from the Viking era, including 60 rare coins. Associated Press, May 2013; strandbyskatten.dk/thors-hammer-fra-skatten.
- [10] Ellis Davidson, H.R. (1965). *Gods And Myths Of Northern Europe*, p. 81, ISBN 0-14-013627-4
- [11] Schoyen Collection, MS 1708
- [12] This has been interpreted as the property of a craftsman “hedging his bets” by catering to both a Christian and a pagan clientele.
- [13] Holtgård, Anders (1998). “Runeninschriften und Runendenkmäler als Quellen der Religionsgeschichte” . In Düwel, Klaus; Nowak, Sean. *Runeninschriften als Quellen Interdisziplinärer Forschung: Abhandlungen des Vierten Internationalen Symposiums über Runen und Runeninschriften in Göttingen vom 4–9 August 1995*. Berlin: Walter de Gruyter. p. 727. ISBN 3-11-015455-2.
- [14] McKinnell, John; Simek, Rudolf; Düwel, Klaus (2004). “Gods and Mythological Beings in the Younger Futhark” . *Runes, Magic and Religion: A Sourcebook*. Vienna: Fassbaender. pp. 116–133. ISBN 3-900538-81-6.

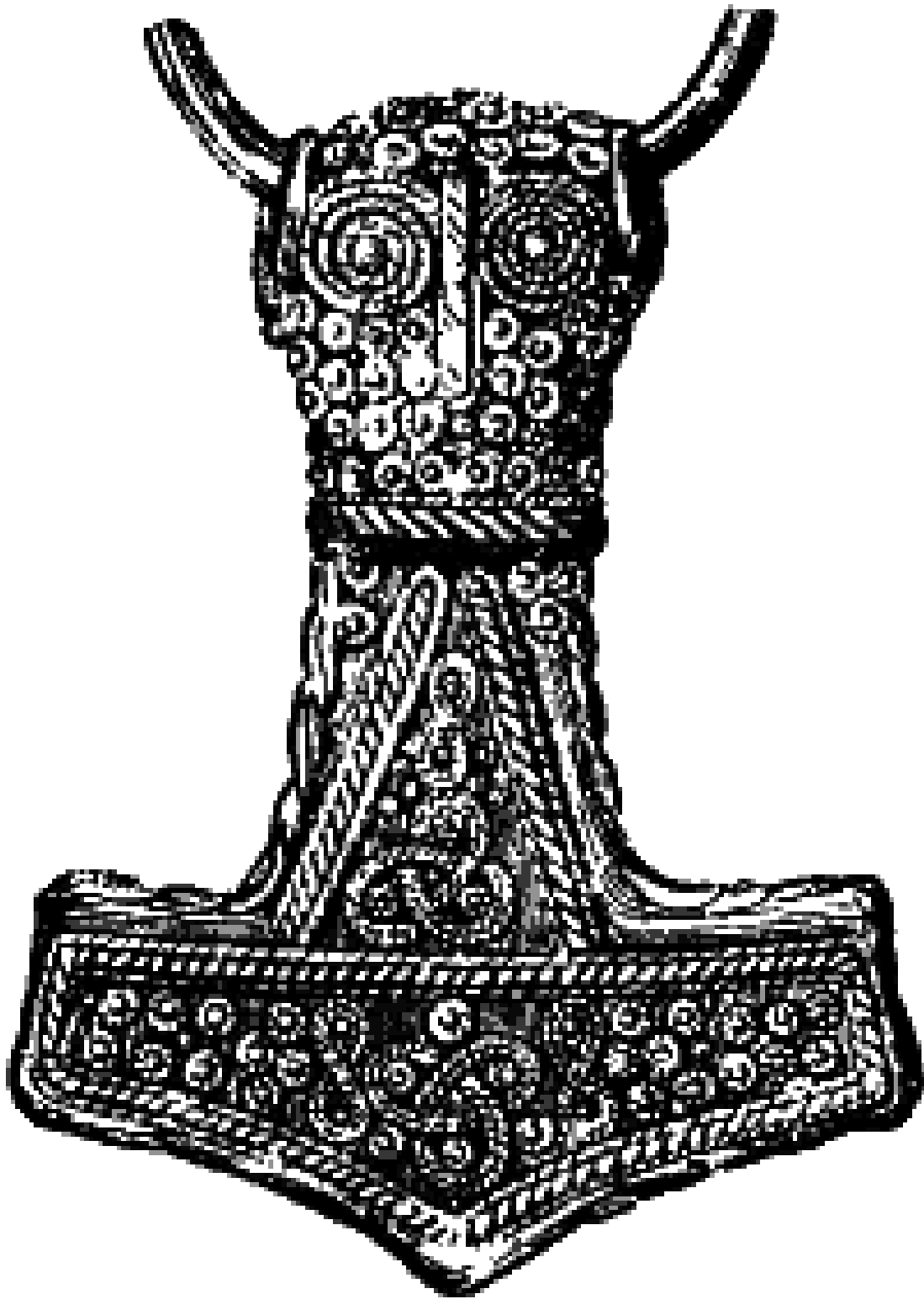
- [15] Turville-Petre, E.O.G. *Myth and Religion of the North: The Religion of Ancient Scandinavia*. London: Weidenfeld and Nicolson, 1964. p. 82–83.
- [16] Mayr-Harting, Henry, *The Coming of Christianity to Anglo-Saxon England* (1991), p. 3: “Many cremation pots of the early Anglo-Saxons have the swastika sign marked on them, and in some the swastikas seems to be confronted with serpents or dragons in a decorative design. This is a clear reference to the greatest of all Thor's struggles, that with the World Serpent which lay coiled round the earth.” Christopher R. Fee, David Adams Leeming, *Gods, Heroes, and Kings: The Battle for Mythic Britain* (2001), p. 31: “The image of Thor's weapon spinning end-over-end through the heavens is captured in art as a swastika symbol (common in Indo-European art, and indeed beyond); this symbol is—as one might expect—widespread in Scandinavia, but it also is common on Anglo-Saxon grave goods of the pagan period, notably in East Anglia and Kent.”
- [17] Thomas Wilson (1894), citing Waring, *Ceramic Art in Remote Ages*, p. 12.
- [18] Hudson Jr., David L. *Va. inmate can challenge denial of Thor's Hammer* June 6, 2007 at the firstamendmentcenter.org website.
- [19] “National Cemetery Administration: Available Emblems of Belief for Placement on Government Headstones and Markers” . U.S. Department of Veterans Affairs. Retrieved 12 May 2013. 55 – Hammer of Thor
- [20] Elysia. “Hammer of Thor now VA accepted symbol of faith” . Llewellyn. Retrieved 12 May 2013.
- [21] Brownlee, John (July 9, 2013). “How Thor's Hammer Made Its Way Onto Soldiers' Headstones: Thor's hammer, Mjölnir, is a weapon of honor and virtue, making it an appealing icon for American soldiers. But its path to becoming an acceptable headstone symbol was anything but easy.” . www.fastcodesign.com. Retrieved June 17, 2014. In Norse mythology, Mjölnir (which means “crusher” or “grinder”) is a fearsome weapon that can destroy entire mountains with a single blow.... On May 10, 2013, the U.S. Department of Veterans Affairs quietly made an update to its official list of approved emblems, adding Thor's hammer, Mjölnir.

75.7 References

- Turville-Petre, E.O.G. *Myth and Religion of the North: The Religion of Ancient Scandinavia*. London: Weidenfeld and Nicolson, 1964.

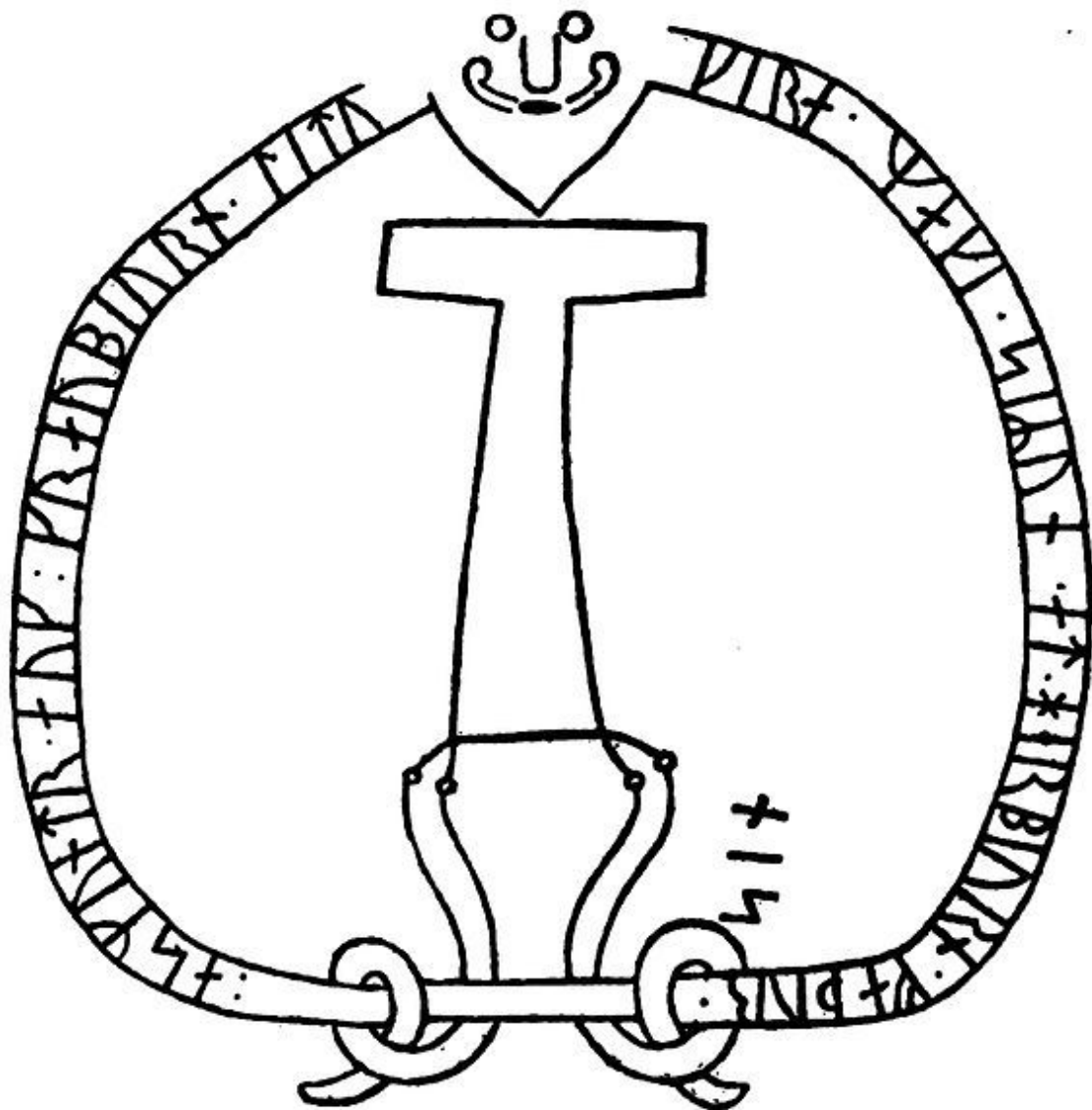
75.8 External links

- A gallery of images of Mjölnir pendants from archaeological finds
- National Museum of Denmark – The Hammer of Thor —*Past Horizons*, June 29, 2014 (includes Danish language video presentation).

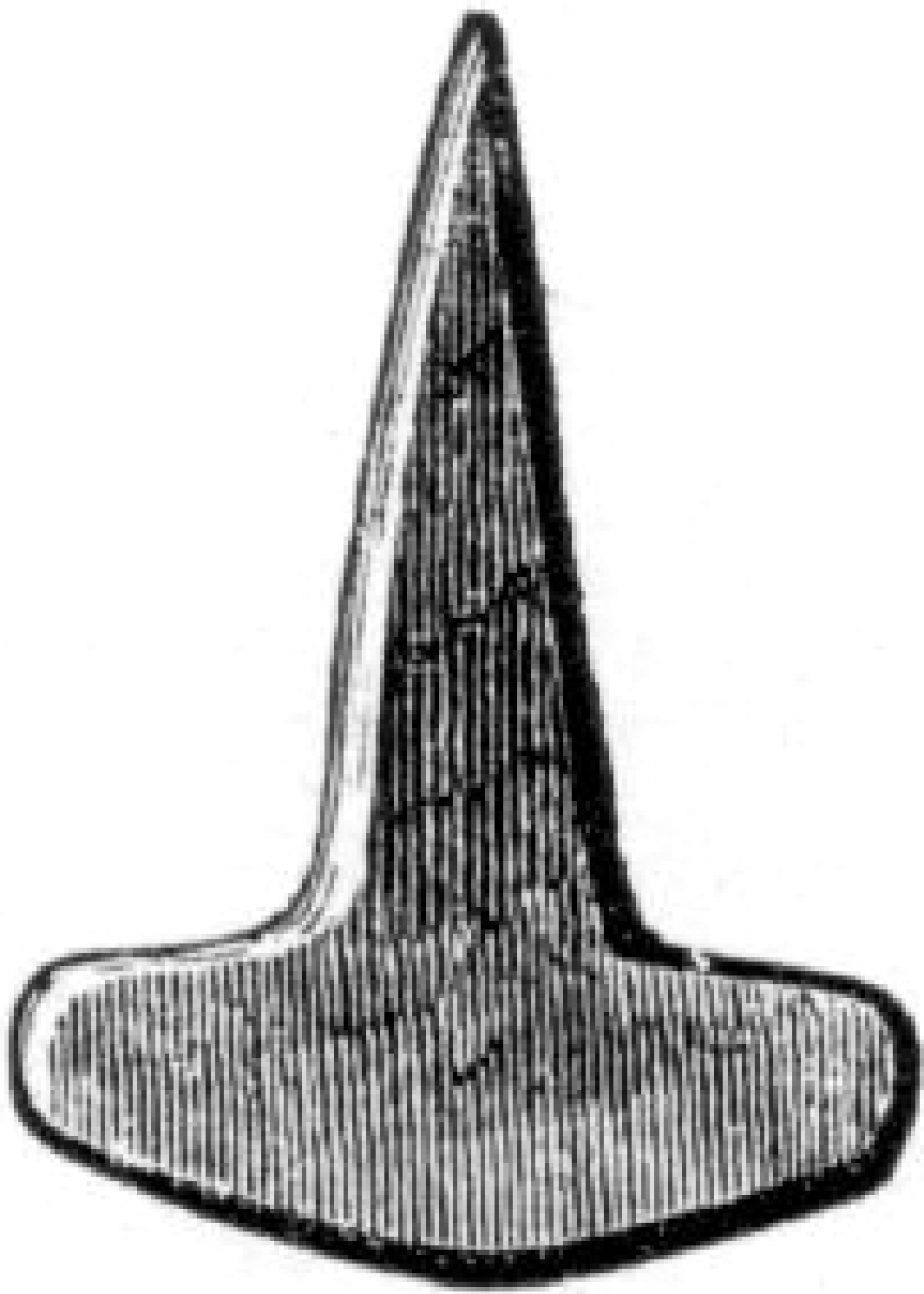


Drawing of a Viking Age gold-plated silver Mjölknir pendant (length 4.6 cm) found at Bredsättra in Öland, Sweden, now kept in the Swedish Museum of National Antiquities.





Drawing of hammer depicted on runic inscription Sö 86 located in Åby, Uppland, Sweden.



Hammer-shaped silver amulet found in Fitjar, Hordaland, Norway.



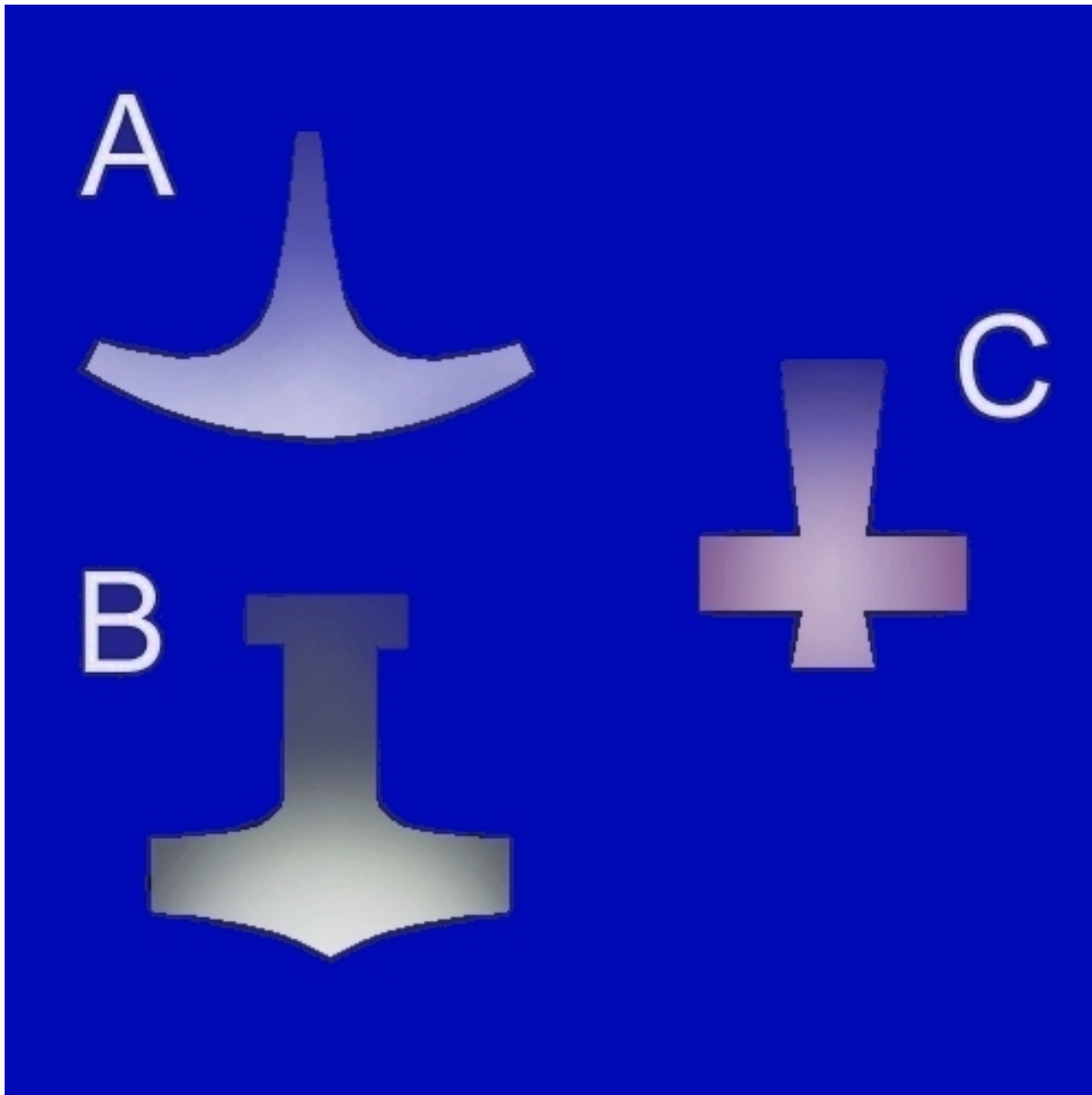
The Stenkvista runestone in Södermanland, Sweden, shows Thor's hammer instead of a cross.

Chapter 76

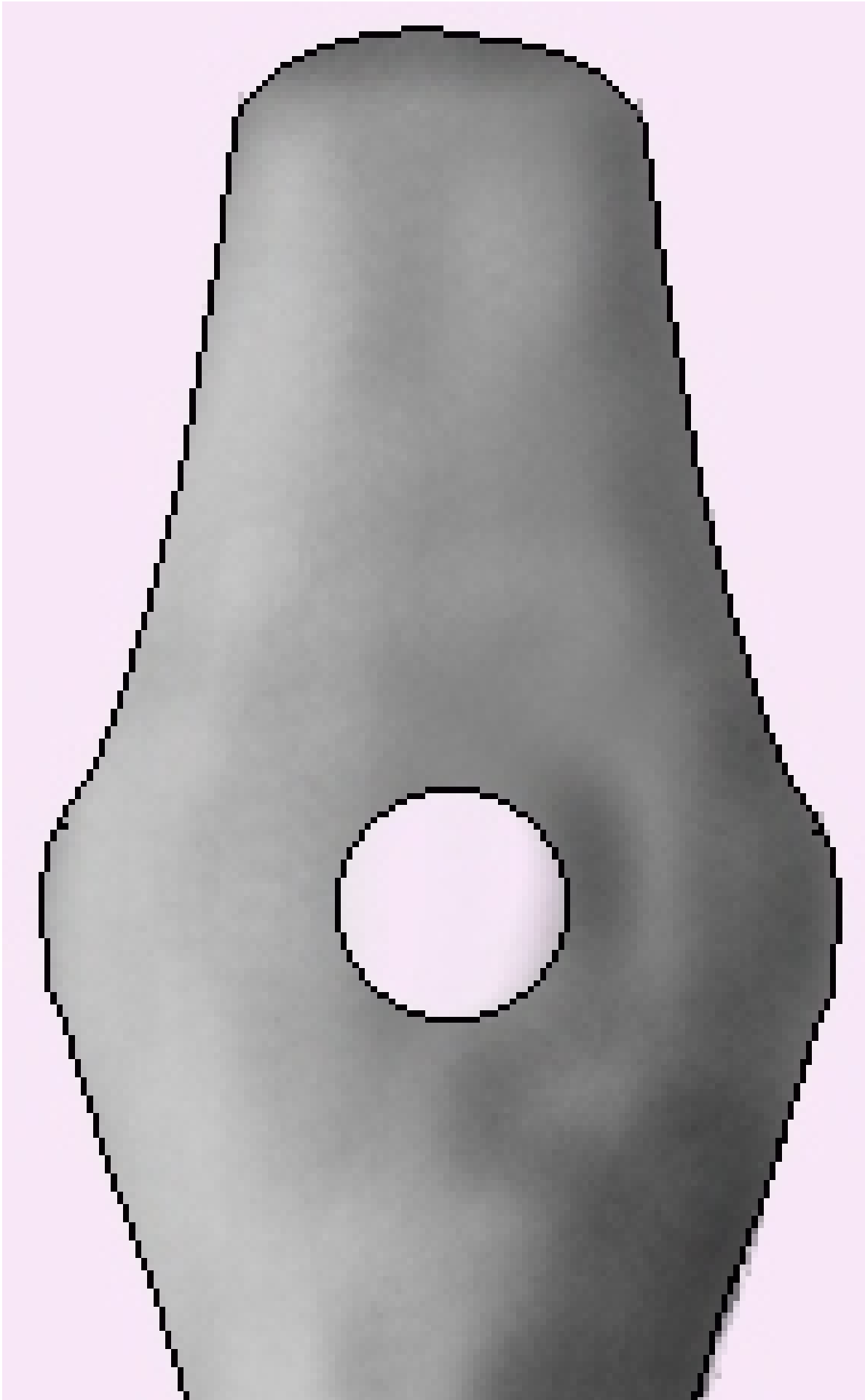
Ukonvasara

Ukonvasara, or **Ukonkirves**, is the symbol and magical weapon of the Finnish thunder god **Ukko**, similar to **Thor's Mjolnir**. Ukonvasara means hammer of Ukko; similarly, Ukonkirves means axe of Ukko. It was said that Ukko created lightning with Ukonvasara. Pagan Finns sometimes carry hammer or axe pendants around their necks, much like Christians sometimes wear crosses.

Ukko's hammer was probably a boat-shaped stone axe originally. When stone tools were abandoned with the advent of metalworking, the origins of stone weapons became a mystery. Stone axes, so-called **thunderstones** (*ukonvaaja* in Finnish), were found in the ground, especially after drenching rains washed away dirt. They were believed to be weapons of Ukko, stone heads of the striking lightning. Shamans collected and held stone-axes because they were believed to hold the power to both heal and damage.



*Hammer-shaped pendants were carried as protection from the thunder god. A=Finnish **Ukonvasara** B=Scandinavian Thor's hammer C=Icelandic Thor's hammer*



Chapter 77

Uchide no kozuchi

Uchide-no-Kozuchi (打ち出の小槌) is a legendary **Japanese "magic hammer"** [1] which can “tap out” anything wished for. [2] This treasure is also rendered into English as “magic wishing mallet” [2] or “lucky hammer,” [3] “the mallet of fortune” , etc.

In popular belief, magic wooden hammer is a standard item held in the hand of the iconic deity **Daikoku-ten**, [2] who is often represented as figurines, statues, netsukes, and in architecture.

It is also a stock item in popular tales. In *Issun-bōshi* ("One-Inch Boy"), the hero gains the mallet defeating an ogre (**oni**) and amass wealth, while in modern embellishments, he even transforms himself into full adult-size. In *Momotarō* ("Peach Boy"), the mallet is captured from the ogres in **Onigashima**, alongside the *kakure mino* (raincoat of invisibility) and *kakurekasa* (hat of invisibility) [3] [lower-alpha 1]

The notion that ogres possessed this prized mallet dates much earlier than the tales, which are part of the *otogizōshi* collection from the **Muromachi Period**. It can be traced as far back as **The Tale of Heike** (ca. 1240), or, if the instance of use in the work has any historicity, datable to before ca. 1118.

In **folkloristics**, the uchide no kozuchi is catalogued in the **Stith Thompson motif index** scheme under ""magic hammer, D 1470.1.46" . [1]

77.1 Issun bōshi

Main article: **Issun-bōshi**

In the legend, the one-inch tall Issun-boshi, after leaving his parent's home, comes under the employ of a wealthy **daimyo**, whose daughter is an attractive princess. Although scorned for his height, he is given the job of accompanying the princess. While traveling together, they are attacked by an **Oni**, who deals with pesky Issun-boshi by swallowing him. He defeats the Oni by pricking him from within with his needle/sword. The Oni spits out Issun-boshi and drops the 'Uchide-no-Kozuchi as he runs away. In the *otogizōshi*, he then shakes out opulent riches with the mallet and becomes a court favorite. In the better-known modernized versions, the princess uses the power of the mallet to grow him to full size. At the end of the story, Issun-bōshi and the princess are married.

77.2 History

77.2.1 Etymology

The word *uchi de no kozuchi* literally translates to “striking-out [little] hammer,” [4] or “hammer that strikes anything out [that is desired]”. [5] In plainer speech it is understood that the hammer is to be shaken [5] or swung.

77.2.2 Early usage

According to the *Hōbutsushū* (ja) (1179), the mallet is a “wonderful treasure,” such that when one goes out into a wide open field, it can be used to tap out a mansion, amusing men and women, useful servants, horse and cattle, food, and articles of clothing. *[6] *[7] However, all the items wished for reputed disappear at the sound of the bell tolling (hence the necessity of using it in a vacant field), *[6] and the moral of this Buddhist sermon-type tale (*setsuwa*) is that this is no treasure after all. *[8]

In *The Tale of Heike* is an anecdote whereby a strangely outfitted person moving about in the night, is mistaken for an ogre (*oni*), and his kindling wood mistaken for the *uchide no kozuchi*, attesting to the belief even then that this was a treasure reputedly owned by the ogres. The anecdote occurs in scroll 6 of *Heike*, under the chapter on *Gion no nyōgo* (ja) (Lady Gion). One night, near *Gion Shrine*, a figure is witnessed seemingly with hair like a bed of silver needles, and something glowing in his hand, which people feared to be an ogre, carrying the *uchide no kozuchi* for which these demon-kind beings are famous. The imperial guardsman *Tadamori* was ordered to investigate, and he discovered it was just a priest trying to illuminate a light in the chapel. The priest had put straws in his head to prevent getting damp. *[9] The same anecdote also occurs in the *Genpei jōsuiki*, which states that the priest was blowing on the embers in an earthenware container to keep it from going out, and when he did the straws on his head would illuminate and appear like silver needles. *[10] If this was a historical event, it happened sometime before or around the time when *Kiyomori* (born 1118) was conceived by the Lady Nyōgo, who was then mistress to *Retired Emperor Shirakawa*, and Kiyomori's putative father Tadamori being the guardsman sent on the oni-hunt; but the tale is likely a “fable about Kiyomori's royal parentage.” *[11]

It has been observed that the treasures of the oni in the later tale of Momotarō incorporated this older lore about treasures the ogres possessed. *[10] *[12] It has been observed that the same set of treasures as Momotarō's oni, or practically so, are described in *The Tale of Hōgen*, regarding *Minamoto no Tametomo* traveling to Onigashima island. *[12] Tametomo discovers that the islanders claimed to be descendants of oni, and named their now-lost treasures as the “cloak of invisibility, the hat of invisibility, floating shoes, sinking shoes, and sword” in some texts, *[13] and in older variant texts (Nakai codex group) one treasure is *uchide no kutsu* (shoes of wishing), a likely scribal error for *uchide no kozuchi* according to scholars. *[12]

77.3 Popular culture

- The hammer, called the “Midge Mallet” , is used in the video game *Secret of Mana* to make playable characters smaller or to grow back to normal size.
- In the anime *Gintama*, appears a gadget called “Uchide no Kozuchi Z503” , which can reduce the size of those who are kicked with it.
- In the video game *Ōkami*, there is a character called Issun (who is loosely based on *Issun-boshi*) who follows the main character. Along with Issun, the Uchide's Mallet (referred to as the “**Lucky Mallet**” in the English localization) also appears in the game, although it is used to shrink the protagonist (a wolf avatar of the Shinto sun goddess *Okami Amaterasu*) instead, to Issun's size (rather than the other way around) granting one access to otherwise inaccessible areas. After obtaining it from the Sunken Ship, the mallet is shown to have a will of its own as it flies away, forcing Amaterasu and Issun to chase it. Upon catching up to it they discover that the mallet was not trying to run away, but instead was helping them in locating the source of a poisonous mist (which has been causing problems for Amaterasu and Issun), and its shrinking power helps them sneak into the Imperial Palace, eventually allowing them to enter the Emperor's body and defeat the boss Blight (source of the poison mist).
- In the video game *The World Ends with You*, is one of several secret items that can be found by the player after beating the game. It is an accessory that increases the amount of experience the wearer gets (unlike the legend it has no effect on the characters size in the game and is simply just another accessory which is reference to the Japanese legend). Its in-game description is “The miniature golden hammer of Muromachi-period legends that lets you change your height at will. Perfect for short folks!” (referencing the legend). Random *NPCs* also makes a reference to the legendary hammer. In the English localization, the name for this item is *Lucky Mallet*.

- In the anime series, *Folktales from Japan*, the Mallet appears twice in the series. First in the 2nd and later in 63rd episode of the series; both appears are in the segment named “Little One Inch” .
- Some *Maneki Neko* figures also appear with the *Uchide no kozuchi* in the right hand, evoking Daikoku-ten.
- The hammer is a recurring item in early *Final Fantasy* games and is used to cure the user of the status effect 'Small'.
- Sukuna Shinmyoumaru, the final boss of the 14th Touhou game *Double Dealing Character* claims to be a descendant of *Issun-boshi*. She holds Uchide's Mallet, which is directly responsible for much of the game's plot.

77.4 See also

- *Aladdin's lamp*. “Aladdin's Mallet” is one rendition of uchide-no-kozuchi.*[4]
- *cornucopia*, the horn of plenty.
- *Mjolnir*, the Norse god Thor's magic hammer

77.5 Footnotes

77.5.1 Explanatory notes

- [1] Antoni 1969 renders the others as “the magical cloak, the cap of invisibility” which is redundant; perhaps for the latter “cap” .

77.5.2 Citation

- [1] Ikeda, Hiroko (1952). “A Type and Motif-Index of Japanese Folk-Literature” . *Ff communications* **209**: 148.
- [2] Sargent, G.W. (1969) [1959], *The Japanese Family Storehouse*, CUP Archive, pp. 85; 199, note4
- [3] Antoni, Klaus (1991). “Momotarō (The Peach Boy) and the Spirit of Japan: Concerning the Function of a Fairy Tale in Japanese Nationalism of the Early Shōwa Age” . *Asian Folklore Studies*. 50 (1): 155–188. doi:10.2307/1178189.
- [4] Sakai, Atsuharu (1952), "(237) Uchide-no-kozuchi or Aladdin's Mallet" , *Japan in a Nutshell: Japanese psychology, tradition, customs and manners*, Yamagata Print. Company, p. 162
- [5] Garis, Frederic de (2013) [1935], *We Japanese : being descriptions of many of the customs, manners, ceremonies, festivals, arts and crafts of the Japanese*, Routledge, p. 566- (Yamagata press, 1935, 1936, 1937; 富士屋ホテル 1940)
- [6] 平康頼 (Taira no Yasunori) (1919), 足立, 四郎吉, ed., *大日本風教叢書 第1輯*: 342–3 <http://dl.ndl.go.jp/info:ndljp/pid/957220> [lurl= missing title \(help\)](#) [lchapter= ignored \(help\)](#)
- [7] *日本大百科全書* (小学館) **3**, 1985: 142 http://books.google.co.jp/books?id=_jSAAAAMAAJ [lurl= missing title \(help\)](#) [lchapter= ignored \(help\)](#)
- [8] 高橋, 亨 (2004). " 無名草子における引用関連文献の総合的調査と研究".
- [9] Bialock, David T. (2007), *Eccentric Spaces, Hidden Histories*, Stanford University Press, p. 292, ISBN 0804767645
- [10] 井乃, 香樹 (Ino, Kōju) (1941), *紀記の神話と桃太郎 (Kiki no shinwa to momotarō)*, 建設社出版部
- [11] Bialock 2007, p. 294
- [12] 志田, 義秀 (Shida, Gishū) (1941), " 桃太郎概論 (momotarō gairon)", *日本の伝説と童話 (Nihon no densetsu to dōwa)*, 大東出版社, pp. 305–6
- [13] 井乃 1941, p. 175–

Chapter 78

Parashu

Parashu (Sanskrit: Paraśu) is the Sanskrit word for battle-axe. It is generally wielded with two hands but could also be used with only one.

78.1 Construction

The parashu could be double edged or bladed or single-bladed with a spike on the non cutting edge. It usually measures between 3 – 5 feet though some are as long as 7 feet. The parashu is usually made of iron or wootz steel. The cutting edge is broader than the edge which is attached to the haft. The haft is often tied with a leather sheet to provide a good grip.

78.2 In Hinduism

The parashu is the weapon of the god Shiva who gave it to Parashurama, sixth avatar of Vishnu, whose name means “Rama with the axe” and also taught him its mastery. He is regarded as the founder of the northern style of kalaripayat. Parashurama was the guru of Dronacharya, the guru who instructed the Pandavas in the epic of the Mahabharata. Bhishma and Karna, half brother of Pandava also took instruction in weaponry from Parashurama, a disciple of lord Shiva, and was known to have terrible temper having lost his father to the evil asura. In his anger, Parashurama used the parashu to get rid of the all the Earth's tyrannical kshatriya caste twenty-one times over. Parashurama's weapon had supernatural powers. It had four cutting edges, one on each end of the blade head and one on each end of the shaft.

The parashu was known as the most lethal close combat weapons of the epics. It is also one of the weapons of Lord Shiva and Goddess Durga and is still depicted on their idols throughout India.

Chapter 79

Sharur (mythological weapon)

Sharur, which means “smasher of thousands” is the weapon and mythic symbol of the god **Ninurta**. Sumerian mythic sources describe it as an enchanted talking mace. It has been suggested as a possible precursor for similar objects in other mythology such as **Arthurian lore**.

79.1 Role and powers in mythology

Sharur plays a prominent role in an incident in which Ninurta is described as using it to defeat **Asag**, a monstrous **demon**; Sharur has the power to fly across vast distances without impediment and communicate with its wielder.

This myth receives its most complete treatment in the epic Lugal-e, which in English is rendered as “The Exploits of Ninurta (O Warrior King)”.^{<ref name="The Electronic Text Corpus of Sumerian Literature"NLa>}Black, J.A., G. Cunningham, E. Robson, G. Zolyomi (1998). *The Exploits of Ninurta (or 'Ninurta Lugal-E')*. Oxford.^{</ref><ref name="The Electronic Text Corpus of Sumerian Literature"NLb>}Black, J.A., G. Cunningham, E. Robson, G. Zolyomi (1998). *Ninurta*. Oxford.^{</ref>} According to this text, Sharur's role in the battle is not only as a weapon. It provides crucial intelligence to the hero, acting as an emissary between the god **Enlil** and Ninurta and relating to him the former's will, including a command to slay the architect **Kur**, a primeval **serpent god** venerated in **Babylon**, as well as a strategy to defeat Asag. Kur is associated with mountains and the primordial elements.^{*[1]}

79.2 Powers

Apart from its aforementioned ability to fly and communicate with its wielder, Sharur may also take the form of a **winged lion**, a common motif in Sumerian and **Akkadian** lore.

79.3 See also

- **Excalibur**
- **Durandal**
- **List of mythological weapons**
- **Asakku**
- **Mjøltnir**

79.4 References

- [1] “Sharur” . Article90.learningthroughstories.net. 2011-10-06. Retrieved 2012-07-07.

Chapter 80

Gada (mace)

The **gada** (Sanskrit: गदा *gadā*, Malay: *gedak*) is a blunt mace or club from India. Made either of wood or metal, it consists essentially of a spherical head mounted on a shaft, with a spike on the top. Outside India, the gada was also adopted in Southeast Asia, where it is still used in *silat*.

The gada is the main weapon of the Hindu god Hanuman. As the god of strength, Hanuman is traditionally worshipped by wrestlers in South and Southeast Asia. The god Vishnu also carries a gada named **Kaumodaki** in one of his four hands. In the Mahabharata epic, the fighters Bhima, Duryodhana, Jarasandha, Balarama and others were said to be masters of the gada.

80.1 Gada-yuddha

The martial art of wielding the gada is known as **gada-yuddha**. It can either be wielded singly or in pairs, and can be handled in twenty different ways. Various gada-yuddha techniques are mentioned in the Agni Purana and Mahabharata such as *aahat* (आहत), *gomutra* (गोमूत्र), *prabrita* (प्रभृत), *kamalatan* (कमलासन), *udarvagatra* (ऊर्ध्वगत्र), *namita* (नमति), *vamadakshina* (वामदक्षिण), *aavrita* (आवृत्त), *paraavrita* (परावृत्त), *padodrita* (पदोद्धृत), *avaplata* (अवप्लत), *hansmarga* (हंसमार्ग) and *vibhag* (वभिग).

By means of gunpowder it could also be used as a projectile weapon of war. Its principal use was to strike the enemy either from a raised place or from both sides and strike terror into the enemy, especially of the gomutra array.*[1]

80.2 Exercise equipment

The gada is one of the traditional pieces of training equipment in Hindu physical culture, and is common in the **akhara** of north India. Maces of various weights and heights are used depending on the strength and skill level of the practitioner. For training purposes, one or two wooden gada (*mudgar*) are swung behind the back in several different ways and is particularly useful for building grip strength and shoulder endurance. The Great Gama was known for excessive use of gada. Winners in a *kushti* contest are often awarded with a gada.

Chi'ishi, a karate conditioning equipment and its exercise pattern was inspired by the gada and mugdar. The war clubs were also inspired by gada.*[2]

80.3 See also

- Mace (club)
- Weapons of silat

80.4 References

- [1] Weapons of War in Hindu Literature
- [2] Club History

Chapter 81

Sudarshana Chakra

The **Sudarshana Chakra** (Sanskrit: सुदर्शन चक्र) is a spinning, disk-like weapon with 108 serrated edges used by the Hindu god Vishnu. The Sudarshana Chakra is generally portrayed on the right rear hand of the four hands of Vishnu, who also holds a **shankha** (conch shell), a **Gada** (mace) and a **padma** (lotus).

The Sudarshana Chakra may be depicted as an **ayudhapurusha** (anthropomorphic form). He is depicted as a fierce form of Vishnu. While the Sudarshana Chakra is depicted as a subordinate figure with Vishnu, in many South Indian Vishnu temples, the Chakra as an ayudhapurusha is worshipped in its own shrine attached to the central temple.

According to the **Puranas**, Sudarshana Chakra is used for the ultimate destruction of an enemy. The depiction of Vishnu with Sudarshana Chakra also means that Vishnu is the keeper-owner of the celestial bodies and heavens.

81.1 Etymology

The word *Sudarshana* is derived from two Sanskrit words – *Su*(सु) meaning “good/auspicious” and *Darshana* (दर्शन) meaning “vision” . Hence, the word *Sudarshana* collectively means “vision of which is auspicious” . Sudarshana is generally worshiped during *Homas* to ward off negative powers or vibrations.*[1]

The word *chakra* is derived from the word *Chruhu* (च्रु) meaning *movement* and *kruhu*(कुरु) meaning *to do*. Hence, *chakra* collectively means the one which is mobile. Among all the Vedic weapons, Sudarshana Chakra is the only mobile weapon.*[2]

81.2 Legends

This Chakra is given by Lord Shiva There are various legends related to the origins of the Sudarshana Chakra.

The Sudarshana Chakra was made by the architect of gods, **Vishvakarma**. Vishvakarma's daughter **Sanjana** was married to **Surya**, the Sun God. Due to the Sun's blazing light and heat, she was unable to go near the Sun. She complained to her father about this. Vishvakarma took the Sun and made him shine less so that his daughter would be able to hug the Sun. The left over Sun “dust” was collected by Vishvakarma and made into three divine objects. The first one was the aerial vehicle **Pushpaka Vimana**, the second being the **Trishula** (Trident) of the god **Shiva**, and the third was the Sudarshana Chakra of Vishnu. The Chakra is described to have 10 million spikes in two rows moving in opposite directions to give it a serrated edge.

Sudarshana Chakra is considered to be the most powerful weapon in Hindu mythology. When it pursued sage **Durvasa**, neither Lord Brahma nor Lord Shiva could stop it.*[3]

Sudarshana Chakra was used to cut the corpse of **Sati**, the consort of Shiva into 51 pieces after she gave up her life by throwing herself in a **yagna** (fire sacrifice) of her father **Daksha**. It is said that Shiva, in grief, carried around her lifeless

body and was inconsolable. The 51 parts of the goddess' body were then tossed about in different parts of the Indian subcontinent and came to be known as "**Shakti Peethas**".

81.3 In scripture

The use of the Sudarshan Chakra is occasionally mentioned in the **Hindu** texts of **Rigveda**, **Yajurveda** and **Puranas**, as an ultimate weapon of law, order and preservation to eliminate the enemy . Such enemies are enumerated variously as **rakshasas**, **asura**, and **vikrutatma**.

In one such instance, as scribed in the stanzas of the **Mahabharat**, Lord Shri **Krishna**, the **Avatar** of Lord Vishnu, beheads **Shishupala** with the use of the Sudarshan Chakra, for his rapacious behaviour (committing 100 mistakes each worthy of death) at the Rajsuya yagna celebration of Emperor **Yudhishtira**. It was also used to cut the celestial mountain Mandrachal Parvat for churning the ocean of milk (Samudra Manthan).

81.4 Other names

In **Tamil**, the Sudarshan Chakra is also known as *Chakkrath Azhwar* (translated as Ring/Circlet of God).

The **Chakri Dynasty**, the current ruling house of **Thailand**, is named after this weapon.

81.5 Sudarshan Homam

This **homam** is performed by invoking Lord Sudarshan along with his consort Vijayavalli into the sacrificial fire. This homam is very popular in **South India**.

81.6 Temples of Sudarshan

- Sri Sudarshana Bhagavan Temple, Nagamangala
- Sri Sudarshana Sannidhi at Sriranganatha temple, Srirangapattana
- Chakrapani Temple, **Kumbakonam**
- Thirumogur Temple, Madurai
- Chakkarathalwar at Srirangam, temple
- Chakkarathalwar at Sri Devanatha Swamy Temple (Kanchi Varadhar Temple), Kancheepuram
- Anjumoorthy (Five Deities) Temple, at Anjumoorthy Mangalam, in **Palakkad district** (The main deity of this temple is Sudarshan).
- Sree Vallabha Temple, Thiruvalla in Pathanamthitta district
- Thuravoor temple, Allapuzha district. where Narasimha and Sudarshana moorthi is main deities

81.7 See also

- Chakra



Sudarshana Chakra depicted as an ayudhapurusha and fierce aspect of his owner Vishnu.

81.8 Further reading

- Hindu Janajaguti Samiti, "How did Lord Krishna acquire Sudarshan Chakra?" and the composition of Sudarshan Chakra
- *Vishnu's Flaming Wheel: The Iconography of the Sudarsana-Cakra* (New York, 1973) by W. E. Begley
- "Ancient Vishnu idol found in Russian town" , *Times of India* (4 Jan 2007)

81.9 References

- [1] “Sudarshan Homa” . Durvasala. Retrieved 2012-03-07.
- [2] HJS. “Origin and Meaning of Sudarshan Chakra” . Retrieved 2012-03-11.
- [3] <http://www.vedicyagyacenter.com/articles/Bhakta-Ambarisha.html>

Chapter 82

Narayanastra

The **Narayanastra** (**IAST:** *nārāyaṇastra*, **sanskrit:** नारायणास्त्र)(**or Narainastra**) was the personal weapon of lord **Vishnu** in his **Narayana**(**or Naraina**) form. This **astra** (“weapon” in **Sanskrit**) in turn fires a powerful tirade of millions of deadly missiles simultaneously. The intensity of the shower increases with increase in resistance. The only way of defense towards this missile, is to show total submission before the missiles hit. This in turn will cause this weapon to stop and spare the target.

Ashwathama, a Kuru warrior-hero in the epic **Mahabharata** unleashes this weapon on the **Pandava** forces. **Lord Krishna**, who is an **Avatar** of **Vishnu** tells the Pandavas and their warriors to drop their weapons and lie down on the ground, so that they all surrender completely to the power of the weapon. It was also said that this weapon can be used only once in a war and if one tries to use it twice, then it would devour the user's own army.

When it was used, **Ekadasha** (Eleven) **Rudras** appeared in the sky to destroy Pandavas. Millions of types of weapons like **Chakra**, **Gadha**, ultra sharp arrows appeared in rage to destroy them. Who ever tried to offend were destroyed. **Shri Krishna** who knew how to cool down the **Narayanastra** advised Pandavas and their army to immediately drop all types and sorts of weapons from their hands and utterly surrender to the great astra of Lord **Vishnu**. Everybody does the same and survives.

When targeted, the Pandava hero **Bhima** refuses to surrender thinking that it a cowardice act, and attacks the downpour of fiery arrows. The **Narayana** weapon concentrates its shower on him, and he gets steadily exhausted. However, he was not killed as **Krishna** and his brothers restrain him at the right time.

82.1 See also

- Wars of Hindu History
- Mahabharata

/

{ {Launching of the **Narayana Astra** by **Aswatthama** is described in detail at the last part of the **Drona Parva** in the **Ma-habharat**, that is after the assassination of **Drona**. Learning about the way his father was killed **Aswatthama** becomes sad and at the same time furious. He walks towards the **Panda** camp declaring to **Duryodhana** that he was going to turn the **Pandavas** and all their soldiers into ashes by launching the **Narayana Astra** which he alone is capable of doing. He said that neither **Arjuna** nor **Krishna** too knew about the launching or withdrawal of this weapon. When **Aswatthama** launched the weapon a terrific roar was aroused, as a result of which the earth, mountains, oceans, gods, and demons were distressed. (Reference: [WWW.rsvidyapeetha.ac.in/ the Mahabharata/sunmmmary/eng/7.pdf](http://WWW.rsvidyapeetha.ac.in/the_Mahabharata/sunmmmary/eng/7.pdf)

Chapter 83

Vajra

For the mythical king of the Yadava dynasty, see [Vajra \(king\)](#).

Vajra is a [Sanskrit](#) word meaning both [thunderbolt](#) and [diamond](#).^[1] Additionally, it is a weapon which is used as a ritual object to symbolize both the properties of a diamond (indestructibility) and a thunderbolt (irresistible force).

It is also known as *vajram* ([Tamil](#)), *bojro* ([Bengali](#)), *bajra* ([Malay](#)), *dorje* ([Tibetan](#)),^[1]^[2]^[3] *dorji* ([Dzongkha](#)), *wajra* ([Indonesian](#)), *jīngāng* ([Chinese](#)), *geumgangjeo* ([Korean](#)), *kongōsho* ([Japanese](#)) and [Очир ochir](#) / [Базар Bazar](#) ([Mongolian](#)).

The vajra is essentially a type of club with a ribbed spherical head. The ribs may meet in a ball-shaped top, or they may be separate and end in sharp points with which to stab. The vajra is used symbolically by the [dharma](#) traditions of [Buddhism](#), [Jainism](#) and [Hinduism](#), often to represent firmness of spirit and spiritual power.^[4] The use of the vajra as a symbolic and ritual tool spread from India along with [Indian religion](#) and [culture](#) to other parts of Asia.

83.1 Early descriptions

83.1.1 In the Rigveda

The earliest mention of the vajra is in the [Rigveda](#), a part of four Vedas. It is described as the weapon of [Indra](#), the god of heaven and the chief deity of the Rigvedic pantheon. Indra is described as using the vajra to kill sinners and ignorant persons.^[5] The Rigveda states that the weapon was made for Indra by [Tvastar](#), the maker of divine instruments. The associated story describes Indra using the vajra, which he held in his hand, to slay the asura [Vritra](#), who took the form of a serpent.^[6]

On account of his skill in wielding the vajra, some epithets used for Indra in the Rigveda were *Vajrabhrit* (bearing the vajra), *Vajrivat* or *Vajrin* (armed with the vajra), *Vajradaksina* (holding the vajra in his right hand), and *Vajrabahu* or *Vajrahasta* (holding the vajra in his hand). The association of the Vajra with Indra was continued with some modifications in the later Puranic literature, and in Buddhist works. [Buddhaghosa](#), a major figure of Theravada Buddhism in the 5th century, identified the Bodhisattva [Vajrapani](#) with Indra.^[7]

83.1.2 In the Puranas

Many later Puranas describe the vajra, with the story modified from the Rigvedic original. One major addition involves the role of the Sage [Dadhichi](#). According to one account, [Indra](#), the king of the deva was once driven out of [devaloka](#) by an asura named [Vritra](#). The asura was the recipient of a boon whereby he could not be killed by any weapon that was known till the date of his receiving the boon and additionally that no weapon made of wood or metal could harm him.^[8] Indra, who had lost all hope of recovering his kingdom was said to have approached [Shiva](#) who could not help him. Indra along with Shiva and [Brahma](#) went to seek the aid of [Vishnu](#). Vishnu revealed to Indra that only the weapon made from the bones of the sage [Dadhichi](#) would defeat [Vritra](#).^[8] Indra and the other deva therefore approached the sage, whom



Hindu god Indra riding on Airavata carrying a vajra

Indra had once beheaded, and asked him for his aid in defeating Vritra. Dadhichi acceded to the deva's request but said that he wished that he had time to go on a pilgrimage to all the holy rivers before he gave up his life for them.*[9] Indra then brought together all the waters of the holy rivers to Naimisharanya,*[9] thereby allowing the sage to have his wish fulfilled without a further loss of time. Dadhichi is then said to have given up his life by the art of *yoga* after which the gods fashioned the vajrayudha from his spine. This weapon was then used to defeat the asura, allowing Indra to reclaim his place as the king of devaloka.

Another version of the story exists where Dadhichi was asked to safeguard the weapons of the gods as they were unable to match the arcane arts being employed by the asura to obtain them. Dadhichi is said to have kept at the task for a very



A vajra

long time and finally tiring of the job, he is said to have dissolved the weapons in sacred water which he drank.*[10] The deva returned a long time later and asked him to return their weapons so that they might defeat the asura, headed by Vritra, once in for all. Dadhichi however told them of what he had done and informed them that their weapons were now a part of his bones. However, Dadhichi, realising that his bones were the only way by which the deva could defeat the asura willingly gave his life in a pit of mystical flames he summoned with the power of his austerities.*[10] Brahma is then said to have fashioned a large number of weapons from Dadhichi's bones, including the vajrayudha, which was fashioned from his spine. The deva are then said to have defeated the asura using the weapons thus created.

There have also been instances where the war god Skanda (Murugan) is described as holding a vajra.*[11] Skanda is also the name of a Bodhisattva in Mahayana Buddhism who wields a vajra.

83.2 In Vajrayana Buddhism

In Buddhism the vajra is the symbol of Vajrayana, one of the three major branches of Buddhism. Vajrayana is translated as "Thunderbolt Way" *[12] or "Diamond Way" and can imply the thunderbolt experience of Buddhist enlightenment or *bodhi*. It also implies indestructibility,*[13] just as diamonds are harder than other gemstones.

In Tantric Buddhism (Vajrayana) the vajra and *ghanta* (bell) are used in many rites by a lama or any Vajrayana practitioner of *sadhana*. The vajra is a male polysemic symbol that represents many things for the tantrika. The vajra is representative of *upaya* (skillful means) whereas its companion tool, the bell which is a female symbol, denotes *prajna* (wisdom). Some



A viśvavajra or “double vajra” appears in the emblem of Bhutan

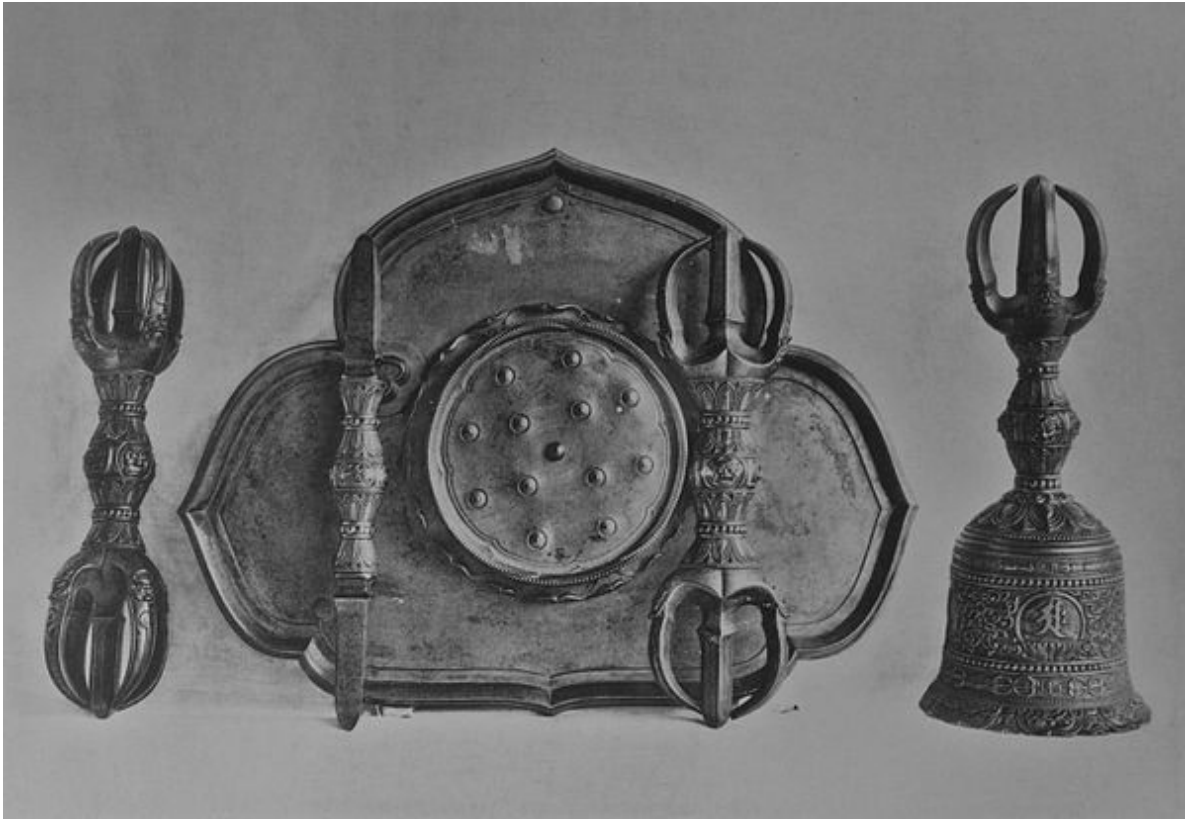
deities are shown holding each the vajra and bell in separate hands, symbolizing the union of the forces of compassion and wisdom, respectively.

In the **tantric** traditions of Buddhism, the vajra is a symbol for the nature of reality, or *śūnyatā*, indicating endless creativity, potency, and skillful activity. The term is employed extensively in tantric literature: the term for the spiritual teacher is the *vajracharya*; instead of *bodhisattva*, we have *vajrasattva*, and so on. The practice of prefixing terms, names, places, and so on by vajra represents the conscious attempt to recognize the transcendental aspect of all phenomena; it became part of the process of “sacramentalizing” the activities of the spiritual practitioner and encouraged him to engage all his psychophysical energies in the spiritual life.

An instrument symbolizing vajra is also extensively used in the rituals of the tantra. It consists of a spherical central section, with two symmetrical sets of five prongs, which arc out from lotus blooms on either side of the sphere and come to a point at two points equidistant from the centre, thus giving it the appearance of a “diamond sceptre”, which is how the term is sometimes translated.



Indra's Vajra as the privy seal of King Rama VI of Thailand



Vajra pestles, vajra bell and vajra's tray: 五鉤杵 gokosho, 独鉤杵 tokkosho, 金剛盤 kongōban, 三鉤杵 sankosho and 五鉤鈴 gokorei.

Various figures in Tantric iconography are represented holding or wielding the vajra. Three of the most famous of these are Vajrasattva,*[4] Vajrapani, and Padmasambhava. Vajrasattva (lit. vajra-being) holds the vajra, in his right hand, to his heart. The figure of the Wrathful Vajrapani (lit. vajra in the hand) brandishes the vajra, in his right hand, above his head. Padmasambhava holds the vajra above his right knee in his right hand.

83.3 Symbolism

The vajra is made up of several parts. In the center is a sphere which represents *Sunyata*,*[13] the primordial nature of the universe, the underlying unity of all things. Emerging from the sphere are two eight petaled lotus flowers.*[3] One represents the phenomenal world (or in Buddhist terms *Samsara*), the other represents the noumenal world (*Nirvana*). This is one of the fundamental dichotomies which are perceived by the unenlightened. The physical manifestation of the vajra, also called *dorje* in this context, is the male organ.

Arranged equally around the mouth of the lotus are two, four, or eight creatures which are called *makara*. These are mythological half-fish, half-crocodile creatures*[4] made up of two or more animals, often representing the union of opposites, (or a harmonisation of qualities that transcend our usual experience). From the mouths of the makara come tongues which come together in a point.*[4]

The five-pronged vajra (with four makara, plus a central prong) is the most commonly seen vajra. There is an elaborate system of correspondences between the five elements of the noumenal side of the vajra, and the phenomenal side. One important correspondence is between the five “poisons” with the five wisdoms. The five poisons are the mental states that obscure the original purity of a being's mind, while the five wisdoms are the five most important aspects of the enlightened mind. Each of the five wisdoms is also associated with a Buddha figure. (see also *Five Wisdom Buddhas*)

The following are the five poisons and the analogous five wisdoms with their associated Buddha figures:

83.4 In popular culture

- Param Vir Chakra, India's highest war time military decoration has a motif of Vajra, the mythic weapon of Indra created by the bones donated by sage Dadhichi, as tribute to his sacrifice.*[14]*[15]
- Bangalore Metropolitan Transport Corporation Volvo B7RLE services are called as vajra
- In the fictional Hachibushū *Legend of Heavenly Sphere Shurato*, Shurato has a black vajra as his main weapon.

83.5 See also

- Diamond Sutra
- Tibetan art
- Phurba
- Prajnaparamita
- Triratna
- Trishula
- Vajradhara
- Three Vajras

83.6 References

- [1] Vajra or Dorje
- [2] Sarat Chandra Das (1902), *A Tibetan-English dictionary with Sanskrit synonyms* **2**, Bengal Secretariat Book Depot
- [3] Vajra - Dorje - Benzar - Thunderbolt - Fire-spade - Keraunos
- [4] Ritual Implements in Tibetan Buddhism: A Symbolic Appraisal
- [5] Rigveda 2.12
- [6] Rigveda 1.32, translated by Ralph T.H. Griffith
- [7] DeCaroli, *Haunting the Buddha*, p. 182
- [8] “Story of Sage Dadhichi and the Vajrayudha” . Retrieved 2009-09-20.
- [9] “The Great Sage Dadhichi” . Retrieved 2009-09-20.
- [10] “Dadhichi Rishi” . Retrieved 2009-09-20.
- [11] The many faces of Murugan - the history and meaning of a South Indian god. Fred W. Clothey and AK Ramanujan. p189-190
- [12] Vajrayana
- [13] Vajra at Encyclopædia Britannica
- [14] Satyindra Singh (20 June 1999). “Honouring the Bravest of the Brave” . *The Tribune, Chandigarh*. Retrieved 2014-08-13.
- [15] Sumit Walia (Jan 23, 2009). “The first Param Vir Chakra” . Sify.com. Retrieved 2014-08-13.

83.7 Further reading

- Dallapiccola, Anna L. *Dictionary of Hindu Lore and Legend*. ISBN 0-500-51088-1
- McArthur, Meher. *Reading Buddhist Art: An Illustrated Guide to Buddhist Signs And Symbols*. Thames & Hudson Ltd, 2002.
- Vessantara. *Meeting The Buddhas*. Windhorse Publications, 2003.
- Vessantara. *Vajra and Bell*. Windhorse Publications, 2001.

83.8 External links

- The Diamond Sutra, also called the Vajra Cutter Sutra, available in multiple languages from the FPMT
- The Essential Songs of Milarepa / VI. Songs About Vajra Love 46. Answer to Dakini Tzerima
- Vajra Love—Essays from the Sites of Keith Dowman



Vajrasattva holds the vajra in his right hand and a bell in his left hand.

Chapter 84

Xiuhcoatl

For the rifle, see [FX-05 Xiuhcoatl](#).

In [Aztec religion](#), **Xiuhcoatl** /ʃiːmˈkoːaːt͡ɬ/ was a mythological serpent, it was regarded as the spirit form of [Xiuhtecuhtli](#), the Aztec fire deity, and was also an [atlatl](#) wielded by [Huitzilopochtli](#). Xiuhcoatl is a [Classical Nahuatl](#) word that literally translates as "turquoise serpent"; it also carries the symbolic and descriptive meaning, "fire serpent" .

Xiuhcoatl was a common subject of [Aztec art](#), including illustrations in [Aztec codices](#) and its use as a back ornament on representations of both [Xiuhtecuhtli](#) and [Huitzilopochtli](#).^[1] Xiuhcoatl is interpreted as the embodiment of the dry season and was the weapon of the sun.^[2] The royal diadem (or *xiuhuitzolli*, "pointed turquoise thing") of the [Aztec emperors](#) apparently represented the tail of the Xiuhcoatl, the fire serpent.^[3]

84.1 Attributes

Xiuhcoatl was typically depicted with a sharply back-turned snout and a segmented body. Its tail resembled the trapeze-and-ray year sign, and probably does represent that symbol. In [Nahuatl](#), the word *xihuitl* means "year" , "turquoise" and "grass" . The tail of Xiuhcoatl is often marked with the Aztec symbol for "grass" . The body of the Xiuhcoatl was wrapped with knotted strips of paper, linking the serpent to [bloodletting](#) and sacrifice.^[4]

In the [Postclassic](#) period, the Xiuhcoatl fire serpent was associated with the three concepts associated with its tail-sign; turquoise, grass and the solar year. All three of these concepts were associated with fire in central [Mexico](#) during the Postclassic, with dry grass and the solar year being closely identified with fire and solar heat. Page 46 of the [pre-Columbian Codex Borgia](#) depicts four smoking Xiuhcoatl serpents arranged around a burning turquoise mirror. A turquoise-rimmed mirror has been found at the [Maya](#) city of [Chichen Itza](#), with four fire serpents circling the rim. The archaeological site of [Tula](#) has warrior columns on Mound B that bear mirrors on their backs, also surrounded by four Xiuhcoatl fire serpents.^[4]

Although the Fire Serpent can be easily traced back to the Early Postclassic period in Tula, its ultimate origins are unclear. During the [Classic Period](#), the War Serpent of [Teotihuacan](#) was probably a forerunner of Xiuhcoatl, it was also depicted with the grass symbol, flames and the trapeze-and-ray year symbol.^[4]

84.2 Mythology

Xiuhcoatl was considered to be the [nahual](#), or spirit form, of the Aztec fire god [Xiuhtecuhtli](#).^[5] It was a lightning-like weapon borne by [Huitzilopochtli](#).^[6] With it, soon after his birth he pierced his sister [Coyolxauhqui](#), destroying her, and also defeated the [Centzon Huitznahua](#).^[7] This incident is illustrated on a fragment of broken sculpture excavated from the [Great Temple of Tenochtitlan](#). The fragment was originally a part of a large stone disk that depicted the fallen [Coyolxauhqui](#) with the Xiuhcoatl fire serpent penetrating her chest. This Xiuhcoatl wielded by [Huitzilopochtli](#) symbolises the forces of darkness being driven out by the fiery rays of the sun.^[4]



An Aztec sculpture of Xiuhtecuhtli from Texcoco, now in the British Museum. [1]*



Huitzilopochtli as depicted in the Codex Borbonicus. Xiuhcoatl is in his right hand.

Tonatiuh, the Sun god, was guided across the sky by Xiuhcoatl, and was used by him as a weapon against his underworld enemies, the stars and the moon.* [8]

84.3 Ritual

During the **Panquetzaliztli** ceremony, Xiuhcoatl was represented by a paper serpent with red feathers emerging from its open maw to represent flames. During the ceremony, burning torches also symbolised Xiuhcoatl and a serpent dance was performed.* [9]

84.4 Notes

- [1] The British Museum.
- [2] López Austin 2002, p.142.
- [3] Olivier & López Luján, p.85.
- [4] Miller & Taube 1993, 2003, pp.188-189.
- [5] Fernández 1992, 1996, pp.107, 160.
- [6] Read & Gonzalez 2000, pp.194, 230.
- [7] Read & Gonzalez 2000, pp.194, 230. Miller & Taube 1993, 2003, p.188.
- [8] Matos Moctezuma & Solis Olguín 2002, p.414.
- [9] Matos Moctezuma 1988, p.140.

84.5 References

- Durán, Diego (1994) [c.1581]. *The History of the Indies of New Spain*. Civilization of the American Indian series, no. 210. Doris Heyden (trans., annot., and introd.) (translation of *Historia de las Indias de Nueva-España y Islas de Tierra Firme*, English ed.). Norman: University of Oklahoma Press. ISBN 0-8061-2649-3. OCLC 29565779.
- Fernández, Adela (1996) [1992]. *Dioses Prehispánicos de México* (in Spanish). Mexico City: Panorama Editorial. ISBN 968-38-0306-7. OCLC 59601185.
- López Austin, Alfredo (2002). “The Natural World” . In Eduardo Matos Moctezuma and Felipe Solis Olguín (eds). *Aztecs*. London: Royal Academy of Arts. ISBN 1-903973-22-8. OCLC 56096386.
- Matos Moctezuma, Eduardo (1988). *The Great Temple of the Aztecs: Treasures of Tenochtitlan*. New Aspects of Antiquity series. Doris Heyden (trans.). London: Thames & Hudson. ISBN 0-500-27752-4. OCLC 17968786.
- Matos Moctezuma, Eduardo; Felipe Solis Olguín (2002). *Aztecs*. London: Royal Academy of Arts. ISBN 1-903973-22-8. OCLC 56096386.
- Miller, Mary; Karl Taube (2003) [1993]. *An Illustrated Dictionary of the Gods and Symbols of Ancient Mexico and the Maya*. London: Thames & Hudson. ISBN 0-500-27928-4. OCLC 28801551.
- Olivier, Guilhem; López Luján; Leonardo (2009). “Images of Moctezuma and his symbols of power” . In Colin McEwan and Leonardo López Luján (eds). *Moctezuma: Aztec Ruler*. London: The British Museum Press. pp. 78–123. ISBN 978-0-7141-2585-5. OCLC 416257004.
- Read, Kay Almere; Jason González (2000). *Handbook of Mesoamerican Mythology*. Oxford: ABC-CLIO. ISBN 1-85109-340-0. OCLC 43879188.

Chapter 85

Arrow of Brahma

The Arrow of **Brahma** is from **Hindu** writings. It is also an implement in a ritual of the **Theravada** Buddhists.

85.1 Hindu History

In Hindu History, the demi-god **Rama** (Ramachandra) faced the demon king of Sri-Lanka, **Ravana**. Rama shot arrows and knocked off each of Ravana's ten heads, but new ones grew immediately. The new heads doubled Ravana's strength. Finally, Rama fired the arrow of Brahma that had been imparted to him by **Agastya**, a sage and heavenly historian, while Rama, **Sita**, and **Lakshmana** were exiled in Dandaka Forest. The arrow of Brahma burst Ravana's navel which contained the elixer, and returned to Rama's quiver. Ravana was destroyed and Rama was able to return home in victory.

85.1.1 Appearance

The arrow of Brahma that Rama shot had feathers of winds. The points were sun and flames. The shaft was **Mount Meru**, the hub of the universe and where Brahma lived.

85.2 Yaktovil

The yaktovil is a lengthy, complex ritual that prevents malevolent, supernatural beings from overpowering patients. The ritual brings the patients into the protective manifold of the Buddha. The ritual is performed by Theravada Buddhists.

85.2.1 Yakeduras

Yakeduras means “ones who know the art of offering” . They are specialists who take control over patient diagnosis and performance of the yaktovil.

85.2.2 Ritual

During the ritual, offering baskets for several yakas, or nature divinities, are placed on a bench. One of the baskets is devoted to Suniyam. His basket contains, among other things, a sacrificial chicken and an “arrow” of Brahma. The “arrow” in this ritual is a straight branch with one end in the shape of an arrowhead. During the ceremony, it is used to help command and control certain supernaturals. At one point in the ceremony, a person assisting will be “possessed” by the spirit of Suniyam. He will take the sacrificial chicken and stomp around the patient. The yakeduras will use the “arrow” to force his compliance in leaving the patient alone.

85.3 Sources

- “Rama” . Retrieved 2008-02-25.
- “Agastya” . Retrieved 2008-02-25.
- Reynolds, Frank; Carbine, Jason A. *The Life of Buddhism, Life of Religion- Volume 1*. Berkeley University of California Press.

Chapter 86

Sagitta

This article is about the constellation. For other uses, see [Sagitta \(disambiguation\)](#).

Sagitta is a [constellation](#). Its name is [Latin](#) for "arrow", and it should not be confused with the larger constellation [Sagittarius](#), the archer. Although Sagitta is an ancient constellation, it has no star brighter than 3rd [magnitude](#) and has the third-smallest area of all [constellations](#) (only [Equuleus](#) and [Crux](#) are smaller). It was included among the 48 constellations listed by the 2nd century astronomer [Ptolemy](#), and it remains one of the 88 modern constellations defined by the [International Astronomical Union](#). Located to the north of the equator, Sagitta can be seen from every location on Earth except within the [Antarctic circle](#).

Sagitta lies within the [Milky Way](#) and is bordered by the following constellations (beginning at the north and then continuing clockwise): the little fox [Vulpecula](#), the mythological hero [Hercules](#), the eagle [Aquila](#) and the dolphin [Delphinus](#).

86.1 Notable features

86.1.1 Stars

The following are some of Sagitta's brightest stars:

- α Sge: also known as *Sham*, this yellow bright giant star of [spectral class](#) G1 II (with 4.37m) lies at a distance of 610 light-years and together with β Sge (also 4.37m) forms either the feathers of the shaft or the two-pointed arrow once used in the Roman army.
- β Sge: A G-type giant.
- γ Sge: this cool giant (M0 III, 3.47m) represents with the stars δ Sge and ϵ Sge the shaft. It lies at a distance of merely 170 light-years.
- δ Sge: M2 II+A0 V (suspected visual double; probably single image, composite spectrum), 3.82m
- ϵ Sge: G8 III, 5.66m, multiple star (4 components; component B is optical)
- ζ Sge: Triple system, ~326 LY from Earth, primary an A-type.
- η Sge: this star of spectral class K2 III with 5.1m belongs to the [Hyades moving group](#).

86.1.2 Deep-sky objects

- **M71**: this object is a very loose **globular cluster** mistaken for quite some time for a dense **open cluster**. It lies at a distance of about 13,000 light-years from Earth and was first discovered by the French astronomer **Philippe Loys de Chéseaux** in the year 1745 or 1746.
- Covering much of Sagitta is the **Hercules–Corona Borealis Great Wall**. It has the size of 10 billion light years, making it the largest structure in the universe known.

86.2 History

The Greeks who may have^[1] originally identified this constellation called it *Oistos*.^[2] The Romans named it Sagitta.

Johann Bayer chose to name the stars in Sagitta in a non-brightness order, in this case giving the brightest star a designation of γ . Another example of such a deviation from the usual brightness order is the constellation **Sagittarius**.

86.3 Mythology

Sagitta's shape is reminiscent of an arrow, and many cultures have interpreted it thus, among them the **Persians**, **Hebrews**, **Greeks** and **Romans**. The **Arabs** called it *as-Sahm*, a name that was transferred *Sham* and now refers to α Sge only.

86.3.1 Ancient Greece

In **ancient Greece**, Sagitta was regarded as the weapon that **Hercules** used to kill the eagle (**Aquila**) of **Jove** that perpetually gnawed **Prometheus'** liver.^[3] The Arrow is located beyond the north border of **Aquila**, the Eagle. Others believe the Arrow to be the one shot by **Hercules** towards the adjacent **Stymphalian birds** (6th labor) who had claws, beaks and wings of iron, and who lived on human flesh in the marshes of **Arcadia** - **Aquila the Eagle** and **Cygnus the Swan**, and the **Vulture** - and still lying between them, whence the title **Herculea**. **Eratosthenes** claimed it as the arrow with which **Apollo** exterminated the **Cyclopes**.^[3]

86.4 See also

- **Sagittarius**

86.5 References

[1] page 88 in *Origins of the ancient constellations: II. The Mediterranean traditions*, by J. H. Rogers 1998

[2] *Katasterismoi* per theoi.com in theoi.com

[3] *Astronomica* by Hyginus, Mary Grant translation at theoi.com

- **Ian Ridpath** and **Wil Tirion** (2007). *Stars and Planets Guide*, Collins, London. ISBN 978-0-00-725120-9. Princeton University Press, Princeton. ISBN 978-0-691-13556-4.

86.6 External links

- [The Deep Photographic Guide to the Constellations: Sagitta](#)
- [Star Tales – Sagitta](#)
- [Sagitta Constellation at Constellation Guide](#)

Coordinates:  19^h 50^m 00^s, +18° 40′ 00″



The constellation Sagitta as it can be seen by the naked eye.



Sagitta can be seen above Aquila in this plate from Urania's Mirror (1825).

Chapter 87

Talaria

Talaria (Latin: *talaria*, Ancient Greek: πτηνοπέδιλος; πτερόεντα πέδαλα) are winged sandals, a symbol of the Greek messenger god **Hermes** (Roman equivalent **Mercury**). They were said to be made by the god **Hephaestus** of imperishable gold and they flew the god as swift as any bird. The name is from the Latin *talaria*, neuter plural of *talaris*, “of the ankle”.

87.1 Appearances

The talaria are mentioned in **Homer**, who describes them as ἀμβρόσια χρύσεια / *ambrósia khrýseia*, (“immortal/divine and of gold”).* [2] However, he does not mention the wings. Those are first mentioned in the *Shield of Heracles*, which speaks of Ancient Greek: πτερόεντα πέδιλα / *pteróenta pédila*, literally “winged sandals.”* [3] Later authors repeat this characteristic, for instance in the **Orphic Hymns XXVIII** (to **Hermes**).* [4]

In the story of **Perseus**, he wears them to help him slay **Medusa**.* [5] According to **Aeschylus**, **Hermes** gives them to **Perseus** directly,* [6] In a better-attested version, **Perseus** must retrieve them from the **Graee**, along with the cap of invisibility and the **kibisis** (sack).* [7] However, **Perseus** sees poorly because **Hermes** does not have his own sandals, nor **Hades** his own helmet.* [8]

87.2 In popular culture

In **Rick Riordan**'s fantasy-adventure novel *The Lightning Thief*, the Talaria is called **Maia** and are used by **Grover Underwood**.

87.3 See also

- **EADS Talarion** an unmanned air vehicle named after Talaria.

87.4 Notes

[1] Gantz, 541.

[2] Homer, *Odyssey*, V, 44.

[3] Pseudo-Hesiod, *Shield of Heracles*, 220.

[4] I, 583 and II, 730.



A 19th-century engraving of talaria.

[5] Gaius Julius Hyginus, *Fables* (LXIV) and Nonnus, *Dionysiaca*, (XIV, 270).

[6] Aeschylus, *The Phorkides*, fr. 262 iv, v Radt.

[7] Pherecydes of Leros, 3F11 *Fragmente der griechischen Historiker*, and the *Bibliotheca* (Pseudo-Apollodorus), II, 4, 2.



One of the oldest known representations: ^[1] Perseus, wearing the talaria and carrying the kibisis over his shoulder, turns his head to kill Medusa on this Orientalizing relief pithos, c. 660 BCE, Louvre museum.

[8] Gantz, 542.

87.5 References

- Timothy Gantz, *Mythes de la Grèce archaïque*, Belin, 2004, p. 541-543.

87.6 External links

- Media related to Talaria at Wikimedia Commons

Chapter 88

Seven-league boots



Hop o' My Thumb stealing the Seven-league boots from the Ogre, by Gustave Doré

Seven-league boots is an element in **European folklore**. The **boot** allows the person wearing them to take strides of seven leagues per step, resulting in great speed. The boots are often presented by a magical character to the **protagonist** to aid in the completion of a significant task.

Mention of the legendary boots are found in:

- Germany – Sweetheart Roland, Adelbert von Chamisso's *Peter Schlemiel*, Goethe's *Faust* (Mephistopheles uses them at the start of Part Two, Act Four* [1]), Wilhelm Hauff's "Der Kleine Muck"
- France – Charles Perrault's - *Hop o' My Thumb*
- Norway – Peter Christen Asbjørnsen and Jørgen Moe - *Soria Moria Castle*
- England – Jack the Giant Killer, John Masefield's *The Midnight Folk*, C.S. Lewis's *The Pilgrim's Regress*, *The Light Fantastic*, *The Bartimaeus Trilogy*, Jenny Nimmo's *Midnight for Charlie Bone*, Diana Wynne Jones' *Howl's Moving Castle*
- United States – Zane Grey's *The Last of the Plainsmen*, Ruth Chew's "What the Witch Left", Gail Carson Levine's "The Two Princesses of Bamarre" Diana Wynne Jones's "Howl's Moving Castle" Mark Twain's "The Innocents Abroad"

88.1 Etymology

From the context of English language, 'Seven-league boots' originally arose as a translation from the French 'bottes de sept lieues',* [2] popularised by Charles Perrault's fairy tales. A league (roughly 3 miles or 4.4 km) was considered to represent the distance walked in an hour by an average man. If a man were to walk 7 hours per day, he would then walk 7 leagues, or just under 30 km. In the 17th century, post-boys' boots were called 'seven-league boots'. While some suggest that the '7 leagues' references the distance between post houses (post-boys would only have their boots touch the ground at every coach inn, when changing the horses), this is inaccurate: the distance between coach inns was fixed at no more than 5 leagues.* [3]

88.2 Other variations

88.2.1 In fiction

- Russian folklore has a similar magic item called *canoгу-скороходы* (fast-walker boots), which allows the person wearing them to walk and run at an amazing pace.
- **Boots of speed** are a frequent item in role-playing games and roguelikes. In the *Dungeons & Dragons* role-playing game, boots of speed are a variation of the famous magical boots. They enable the person wearing them to run very fast. In most cases, as fast as a galloping horse, or bit slower if the person wearing them is slow to move around. The person wearing them must usually rest for long periods after use. They are sometimes referred to as 7 League Boots.
- **One League Boots** are used by Kay Harker in *The Midnight Folk*. He takes them from the cupboard of the witch, Mrs. Pouncer, where there are many other magical items.
- **Seven League Boots** appear in all three of the books of the *Bartimaeus Trilogy*, worn by the mercenary Verroq. In *The Amulet of Samarkand*, Bartimaeus remarks that the boots were created in Medieval Europe by imprisoning a djinni in each boot who could operate on a theoretical *eighth* plane. Because of this, normal rules of time and space do not apply to them.
- **Seven League Boots** are a library artifact used several times in *The Grimm Legacy*, authored by Polly Shulman.
- **Ten-league boots** is a common variant.
- **Seven-league-boots** are used in Terry Pratchett's *Discworld* books by the wizards of Unseen University. It is noted that, as their mode of operation places the user's feet twenty-one miles apart, skipping the required preparations leads to spectacular but tragic incidents.

- The character Jack is reported to have attempted to use the boots to win the Boston Marathon in *Fables* (comic).
- **Nostro's Boots of Striding** are a legendary item described in Book 6 of the *Dragon Warriors* role-playing game, having a similar function to seven-league boots.
- **Seven league boots** is an item in the computer game *Ancient Domains of Mystery* (ADOM) that reduces the time to traverse wilderness and dungeon squares.
- **7 League Boots** (or simply “boots” , if the item isn't detailed) are a usable item in the game *Ogre Battle: March of the Black Queen*. If used, they transport a player's unit to any freed town in the current map.
- **Boots of Blinding Speed** are a pair of boots in the *Elder Scrolls III: Morrowind* which allow the person wearing them to run at extremely high speeds, but blind the user during use.
- **Ten Pace Boots** also found in *Morrowind*, increase the player's running speed and let the player fall from great heights without taking damage.
- **Seven League Boots** are used by Princess Addie in *The Two Princesses of Bamarre* by Gail Carson Levine.
- **Seven League Boots** are used by the protagonist Giannine Bellisario, in the fantasy novel, *Heir Apparent* (novel). They are used to travel to a dragon's lair that would have originally taken days, but was eventually undertaken in a few hours.
- **Seven League Boots** are used by Savant in the Wildstorm comic *WildCATS*.
- **Seven League Boots** were used in an episode of Fox's *Peter Pan and the Pirates* in which Captain Hook steals magical boots from a fairy that allow him to leap great distances and fly in order to make it easier for him to hunt down Peter Pan.
- **Seven League Boots** were used in the book *Howl's Moving Castle* by Sophie in order to travel a great distance to Lettie's house.

88.2.2 Non fictional

- *Seven League Boots* is a 1935 travelogue by American adventurer Richard Halliburton
- **Jumping stilts**, a device for jumping and running
- **Rocket boots**
- Song “Seven League Boots” by Rick and Michael Curtis.
- Song “Seven League Boots” by Zoë Keating (Album “Into The Tress” , 2010)

88.3 See also

- **League (unit)**
- **Fairy tale**
- **European folklore**

88.4 References

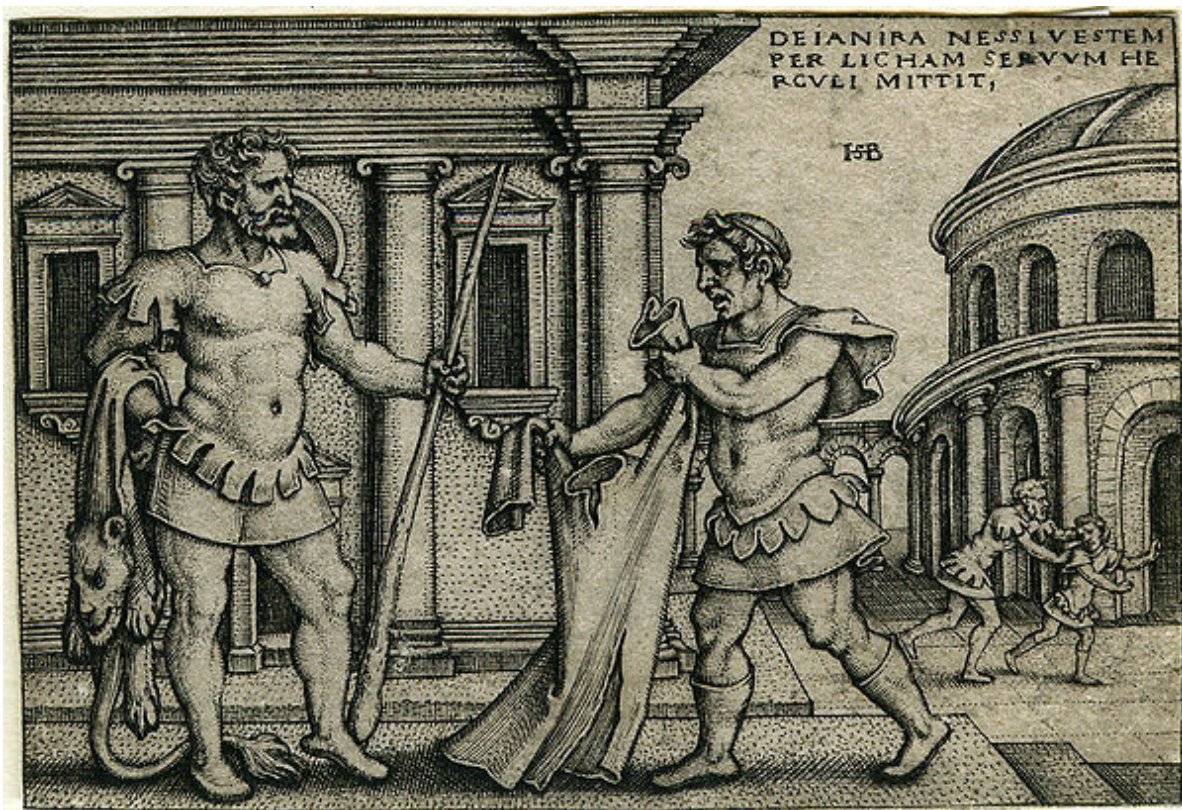
- [1] Goethe (1959). *Faust, Part Two*. Middlesex: Penguin. p. 216. ISBN 0 14044093 3.
- [2] <http://dictionary.reference.com/browse/seven-league+boots>
- [3] Jobé, Joseph (1976). *Au temps des cochers : histoire illustrée du voyage en voiture attelée du XVe au XXe siècle*. Lausanne: Édita-Lazarus. p. 54. ISBN 2-88001-019-5.

88.5 External links

- The Seven Mile Boots media art piece

Chapter 89

Shirt of Nessus



Lichas bringing the garment of Nessus to Hercules, woodcut by Hans Sebald Beham, circa 1542-1548.

The **Shirt of Nessus**, **Tunic of Nessus**, **Nessus-robe**, or **Nessus' shirt** in **Greek mythology** was the poisoned shirt that killed **Heracles**. It was once a popular reference in literature. In **folkloristics**, it is considered an instance of the "poison dress" motif. * [1]

In Greek mythology, it is the shirt (**chiton**) daubed with the tainted blood of the centaur **Nessus** that **Deianeira**, **Hercules'** wife, naïvely gave Hercules, burning him, and driving him to throw himself onto a funeral pyre.

Metaphorically, it represents "a source of misfortune from which there is no escape; a fatal present; anything that wounds the susceptibilities" * [2] or a "destructive or expiatory force or influence" * [3]

89.1 Historical references

89.1.1 Hitler plot

Major-General **Henning von Tresckow**, one of the primary conspirators in the **July 20 plot** to assassinate **Adolf Hitler**, famously referred to the 'Robe of Nessus' following the realization that the assassination plot had failed and that he and others involved in the conspiracy would lose their lives as a result: "None of us can complain about our own deaths. Everyone who joined our circle put on the 'Robe of Nessus'." *^[4]

89.2 References in literature

89.2.1 Alexandre Dumas

In his work *The Count of Monte Cristo*, after Benedetto reveals in court that the crown prosecutor Monsieur de Villefort was his illegitimate father, he (de Villefort) forfeits his job and he removes his robes because it was a burden and torment to him, using the shirt of Nessus as a metaphor.

89.2.2 T.S. Eliot

In section IV of his poem "Little Gidding", the final poem of *Four Quartets*, Eliot alludes to the Nessus myth and the Herculean "shirt of flame" in his lines:

... Love is the unfamiliar Name
Behind the hands that wove
The intolerable shirt of flame
Which human power cannot remove.
...

89.2.3 John Barth

The Shirt of Nessus (1952) is also the title of the master's thesis of noted American postmodern novelist **John Barth**. Written for the Writing Seminars program at **Johns Hopkins University**, which Barth himself later ran, *The Shirt of Nessus* is not a dissertation, but rather a short novel or novella. It can be considered Barth's first full-length fictional work, and it also is likely to remain his most elusive. Barth, not unlike a fair number of other authors, has revealed himself to be embarrassed by his early unpublished work--in his case, most work before *The Floating Opera*. *The Shirt of Nessus* is briefly referenced in both of Barth's nonfiction collections, *The Friday Book* and *Further Fridays*, but little is known of its actual content. The only known copies not held by the author were kept in the Johns Hopkins school library and the Writing Seminars Department thesis copies, but recent inquiries by devoted Barth fans have shown that the copy held by the Writing Seminars at Johns Hopkins disappeared in the mid-1960s, while the other seems to have mysteriously "walked out" of the school's special collections division of the library. It is the opinion of some notable JHU faculty members who occasionally talk to Barth that he may have been the mastermind behind these disappearances himself. While that remains speculation, when the special collections division notified Barth in 2002 (when the volume was first found to be missing), Barth responded that he "was not altogether unhappy the library no longer had a copy".

89.2.4 Robert Duncan

In the "Introduction" to *Bending the Bow*: "Pound sought coherence in The Cantos and comes in Canto 116 to lament 'and I cannot make it cohere.' But the 'SPLENDOR, IT ALL COHERES' of the poet's Herakles in The Women of Trachis is a key or recognition of a double meaning that turns in the lock of the Nessus shirt."

In *Audit/Poetry* IV.3, issue featuring Robert Duncan, in his long polemic with Robin Blaser's translation of *The Chimeres* of Gerard de Nerval, which Duncan believes deliberately and fatally omit the mystical and gnostic overtones of the original, Duncan writes: "The mystical doctrine of neo-Pythagorean naturalism has become like a Nessus shirt to the translator, and in the translation we hear Heracles' tortured cry from Pound's version of the *Women of Trachis* from Sophokles: 'it all coheres.'"

89.2.5 Hyam Plutzik

In Hyam Plutzik's poem "Portrait", which appears in his collection *Apples From Shinar*, the poet writes of a Jewish-American character in the late 1950s who has successfully assimilated, and is able to "ignore the monster, the mountain-/A few thousand years of history." Except for one problem, "one ill-fitting garment...The shirt, the borrowed shirt,/The Greek shirt." The last line reveals the "Greek shirt" is "a shirt by Nessus."

89.2.6 Other appearances in fiction

- In Robertson Davies's novel *Fifth Business*, Dunstan buys an expensive silk shirt at a cost beyond his means. He purchases it out of envy for his rival, Boy Staunton, who is living a life of wealth while attending the same university. "It burned me like the shirt of Nessus, but I wore it to rags, to get my money out of it, garment of the guilty luxury that it was."
- In H. Rider Haggard's *Montezuma's Daughter*, when Otomie the princess is made to wear the garb of a low-class woman in order to escape imprisonment, the narrator states that "for her proud heart, that dress was the very shirt of Nessus."
- In James Branch Cabell's *Jurgen*, the title character dons the shirt of Nessus and is transported by it on his travels, in the end of the story he is allowed to take it off, in contradiction to the usual conventions.
- Also in Mihai Eminescu's poem, "Ode (In ancient meter)", [1883, Romanian to English]

Or like Hercules by his garment poisoned;
By my own illusion consumed I'm wailing

On my own grim pyre in flames I'm melting...

- In Patrick O'Brian's novel *The Surgeon's Mate*, Stephen Maturin reflects on his friend Sir Joseph Blain's lament for his diminished sexual appetite. Blaine comments "You are a younger man than I am, Maturin, and it may be that you do not know from experience that the absence of torment may be a worse torment still: you may wish to throw a hair shirt aside, not realizing that it is the hair shirt alone that keeps you warm. 'A Nessus' Shirt might be more apt' said Stephen, quite unheard."
- In Mary Renault's novel *The Charioteer*, the matron of the ward of the military hospital where Laurie 'Spud' Odell is convalescing is introduced as follows:

Matron had just arrived, and done a round. She came poking into the ward, her petticoat showing slightly, defensively frigid; she had been promoted beyond her dreams and it had been a Nessus' shirt to her. Homesick for her little country nursing home, she peered down the line of beds, noting with dismay how many men were up and at large, rough men with rude, cruel laughter, who wrote things on walls, who talked about women, who got VD (but then one was able to transfer them elsewhere). She was wretched, but her career was booming.

- In Rick Riordan's *Percy Jackson* series of books a vague reference is made to the Shirt of Nessus as the brothers Travis and Connor Stoll give a t-shirt coated in Centaur blood to one of Artemis' Hunters. While in this telling the pain caused is not insufferable, the immortal hunter was laid up with a bad case of hives as a result of the brothers' prank.
- In Gene Wolfe's *Book of the New Sun* series, the city from which Severian, the main character, originates is called Nessus. The main character himself is referred to as "The New Sun", and ultimately his attempt to revive the Urth/Earth with a new sun causes a gravitational distortion that floods the whole of the Earth and destroys his home city.
- In Assia Djebar's *Fantasia: An Algerian Cavalcade* the author assumes her own voice and writes that acquiring and using the French language has been like donning the Shirt of Nessus.
- In Yasmina Khadra's *The Swallows of Kabul* a character despising the use of the burqa by Muslim extremists compares it to donning the Shirt of Nessus

89.2.7 References in non-fiction

- It is also the title of a 1956 non-fiction book dealing with anti-Nazi groups in Germany during World War II.
- The Polish dissident writer Jan Józef Lipski published a collection of essays called *Tunika Nessosa* ("The Shirt of Nessos"), dealing with, and critical of, Polish Catholic nationalism. Lipski called nationalism the shirt of Nessos, which destroys the cultural genius of a nation.
- In Thomas Merton's *The Seven Storey Mountain, an Autobiography of Faith*, he writes about the false humility of hell:

There is a certain kind of humility in hell which is one of the worst things in hell, and which is infinitely far from the humility of the saints, which is peace. The false humility of hell is an unending, burning shame at the inescapable stigma of our sins. The sins of the damned are felt by them as a vesture of intolerable insults from which they cannot escape. Nessus shirts that burn them up forever and which they can never throw off.

As referenced in Robert Massie's tome *Catherine The Great, A Portrait Of A Woman*, Catherine's former lover, Stanislaw Poniatowski the King of Poland, writes to Catherine that the crown she procured for him would become a shirt of Nessus: "I shall be burned alive and my end frightful." Catherine's support for dissident Russian Orthodox believers, a Polish minority, against the majority Catholic rulers created an untenable situation in Polish politics that led to many uprisings against the Russian interference in Polish domestic squabbles.

89.3 References

- [1] Aarne-Thompson motif D1402.5 "Nessus shirt burns wearer up", as described in Mayor
- [2] E. Cobham Brewer, *Dictionary of Phrase and Fable*. 1898. online
- [3] *Oxford English Dictionary*
- [4] Mommsen, H., *Alternatives to Hitler: German Resistance Under the Third Reich* (London: I.B. Tauris, 2003), p. 7.

89.4 Bibliography

- Baughman, Ernest W., *Type and Motif Index of the Folktales of England and North America*, Walter De Gruyter, June 1966. ISBN 90-279-0046-9.
- Mayor, Adrienne, “The Nessus Shirt in the New World: Smallpox Blankets in History and Legend,” *Journal of American Folklore* **108**:427:54 (1995).

89.5 External links

- [Hercules Poisoned by the Shirt of Nessus](#), a 15th-century illumination at the Getty Museum.

Chapter 90

Helskór

In Norse paganism, **helskór** (“hel-shoes”) were put on the dead so that they could go to **Valhöll**.

The only evidence for this custom is found in *Gísla saga Súrssonar* (14) when Vésteinn is buried:::

And when they had heaped up the howe, and were going to lay the body in it, Thorgrim the priest goes up to Gisli, and says, “ Tis the custom, brother-in-law, to bind the hellshoe on men, so that they may walk on them to Valhalla, and I will now do that by Vestein.”

—*The story of Gisli the Outlaw*, Dasent's translation

Viktor Rydberg pointed out other passages which may be of relevance here, believing them to be mythic traditions, barely corrupted by time and a change of religion.*[1] The Norse tradition preserved in *Gísla saga Súrssonar* in regard to the importance for the dead to be provided with shoes reappears as a popular tradition in several places *[2] That Hel-shoes were to be had for those who were not supplied with them, but still deserved them, is probably a genuine mythological idea. Visio Godeschalci describes a journey to the underworld made by a Holstein peasant named Godeskalk, who belonged to the generation immediately preceding the one converted to Christianity. There he saw an immensely large and beautiful linden-tree hanging full of shoes, which were handed down to such dead travellers as had exercised mercy during their lives. When the dead had passed this tree they had to cross a heath two miles (3 km) wide, thickly grown with thorns, and then they came to a river full of irons with sharp edges. The unjust had to wade through this river, and suffered immensely. They were cut and mangled in every limb; but when they reached the other strand, their bodies were the same as they had been when they began crossing the river. (Similarly, in the Eddic poem *Sólarljóð* (42), a dying skald hears the roaring of subterranean streams mixed with blood). The just are able to cross the river by putting their feet on boards a foot wide and fourteen feet long, which floated on the water. This is the first day's journey. On the second day they come to a point where the road forked into three ways - one to heaven, one to hell, and one between these realms.

90.1 Notes

[1] Teutonic Mythology, ch. 76

[2] Müllenhoff, *Deutsche Alterum.*, v. 1, 114; Jacob Grimm., *Deutsche Mythologie* III., p. 697; nachtr., 349; Weinhold, *Altn. Leb.*, 494; Mannhardt in *Zeitschr. f. deutsch. Myth.*, iv. 420 ; Simrock, *Myth.*, v. 127.

90.2 References

- Dasent, George Webbe. *The story of Gisli the Outlaw*. Edinburgh: Edmonston and Douglas, 1866.

Chapter 91

Tyet

The **tyet** is an ancient Egyptian symbol of the goddess Isis; its exact origin is unknown. In many respects the tyet resembles an **ankh**, except that its arms curve down. Its meaning is also reminiscent of the ankh, as it is often translated to mean “welfare” or “life”. It seems to be called “the **Knot of Isis**” because it resembles a knot used to secure the garments that the Egyptian gods wore (also tet, buckle of Isis, girdle of Isis, and the blood of Isis). The meaning of “the Blood of Isis” is more obscure, but it was often used as a funerary amulet made of a red stone or of glass. It is also speculated that the Tyet represents the menstrual blood flow from Isis' womb and its magical properties.* [1] [2] [3]

It is mentioned in the 156th spell for the *Book of the Dead*:

“You possess your blood, Isis, you possess your power, Isis, you possess your magic, Isis. The amulet is a protection for this Great One, which will drive off anyone who would perform a criminal act against him.”

In all these cases it seems to represent the ideas of resurrection and eternal life.

The symbol can be compared with the Minoan sacral knot, a symbol of a knot with a projecting loop found in Knossos of Crete.

91.1 See also

- Tanit, Phoenician goddess
- Knot (hieroglyph)

91.2 References

- [1] <http://www.metmuseum.org/toah/works-of-art/00.4.39>
- [2] <http://dictionary.reference.com/browse/tyet>
- [3] <http://www.bmimages.com/preview.asp?image=00033225001>

Chapter 92

Megingjörð

In Norse mythology, the **megingjörð** (Old Norse “power-belt” ^[1]) is a magic belt worn by the god Thor. According to the *Prose Edda*, the belt is one of Thor's **three** main possessions, along with the hammer **Mjöl**nir and the iron glove **Járngreipr**. When worn, the belt is described as doubling Thor's already prodigious strength.

92.1 Notes

[1] Orchard (1997:110)

92.2 References

- Orchard, Andy (1997). *Dictionary of Norse Myth and Legend*. Cassell. ISBN 0-304-34520-2



"Thor" (1901) by Johannes Gehrts.

Chapter 93

Járngreipr

In Norse mythology, **Járngreipr** (Old Norse “iron grippers”) or **Járnglófar** (“iron gauntlets” *[1]) are the iron gloves of the god Thor. According to the *Prose Edda*, along with the hammer **Mjölner** and the belt **Megingjörð**, Járngreipr is one of Thor's three crucial possessions. According to chapter 20 of the book *Gylfaginning*, he requires the gloves to handle his powerful hammer. The reason for this may come from the forging of the hammer, when the dwarf working the bellows was bitten in his eye by a **gadfly** (commonly held to be **Loki** in disguise) which caused the handle of the hammer to be shortened.

93.1 Notes

[1] Simek (2007:178).

93.2 References

- Simek, Rudolf (2007) translated by Angela Hall. *Dictionary of Northern Mythology*. D.S. Brewer. ISBN 0-85991-513-1



"Thor" (1901) by Johannes Gehrts.

Chapter 94

Brísingamen

In Norse mythology, *Brísingamen* (or *Brísinga men*) is the torc or necklace of the goddess Freyja.^{*[1]} The name is an Old Norse compound *brísinga-men* whose second element is *men* "(ornamental) neck-ring (of precious metal), torc".^{*[2]} The etymology of the first element is uncertain. It has been derived from Old Norse *brísingr*, a poetic term for "fire" mentioned in the anonymous versified word-lists (*pulur*) appended to many manuscripts of the *Prose Edda*,^{*[3]} making *Brísingamen* "gleaming torc", "sunny torc", or the like. However, *Brísingr* can also be an *ethnonym*, in which case *Brísinga men* is "torque of the Brísings"; the Old English parallel in *Beowulf* supports this derivation, though who the Brísings (Old Norse *Brísingar*) may have been remains unknown.^{*[4]}

94.1 Attestations

94.1.1 *Beowulf*

Brísingamen is referred to in the Anglo-Saxon epic *Beowulf* as *Brosinga mene*. The brief mention in *Beowulf* is as follows (trans. by Howell Chickering, 1977):

...since Hama bore off
to the shining city the Brosings' necklace,
Gem-figured filigree. He gained the hatred
Of Eormanric the Goth, chose eternal reward.

This seems to confuse two different stories as the *Beowulf* poet is clearly referring to the *Dietrich Cycle*. The *Þiðrekssaga* tells that the warrior Heime (*Hama* in Old English) takes sides against Eormanric, king of the Goths, and has to flee his kingdom after robbing him; later in life, Hama enters a monastery and gives them all his stolen treasure. However, this saga makes no mention of the great necklace. Possibly the *Beowulf* poet was confused, or invented the addition of the necklace to give him an excuse to drag in a mention of Eormanric. In any case, the necklace given to Beowulf in the story is not the Brísingamen itself; it is only being compared to it.

94.1.2 *Poetic Edda*

In the poem *Þrymskviða* of the *Poetic Edda*, Thrymr, the King of the jötuns, steals Thor's hammer, Mjölnir. Freyja lends Loki her falcon cloak to search for it; but upon returning, Loki tells Freyja that Thrymr has hidden the hammer and demanded to marry her in return. Freyja is so wrathful that all the Æsir's halls beneath her are shaken and the necklace Brísingamen breaks off from her neck. Later Thor borrows Brísingamen when he dresses up as Freyja to go to the wedding at Jötunheim.



Heimdall returns Brisingamen to Freyja, in an anachronistic painting centuries after the era of the myth's popularity

This myth is also recorded in an 18th-century Swedish folksong called *Hammar-Hemtningen* (the taking of the hammer), where Freyja is called Miss Frojenborg, “den väna solen” (the fair sun).*[5]

94.1.3 Prose Edda

Húsdrápa, a skaldic poem partially preserved in the *Prose Edda*, relates the story of the theft of Brísingamen by Loki. One day when Freyja wakes up and finds Brísingamen missing, she enlists the help of Heimdall to help her search for it. Eventually they find the thief, who turns out to be Loki who has transformed himself into a seal. Heimdall turns into a seal as well and fights Loki. After a lengthy battle at Singasteinn, Heimdall wins and returns Brísingamen to Freyja.

Snorri Sturluson quoted this old poem in *Skáldskaparmál*, saying that because of this legend Heimdall is called “Seeker of Freyja's Necklace” (*Skáldskaparmál*, section 8) and Loki is called “Thief of Brísingamen” (*Skáldskaparmál*, section 16). A similar story appears in the later *Sörla þáttur*, where Heimdall does not appear.

94.1.4 Sörla þáttur

Sörla þáttur is a short story in the later and extended version of the *Saga of Olaf Tryggvason**[6] in the manuscript of the *Flatexjarbók*, which was written and compiled by two Christian priests, Jon Thordson and Magnus Thorhalson, in the late 14th century.*[7] In the end of the story, the arrival of Christianity dissolves the old curse that traditionally was to endure until Ragnarök.

Freyja was a human in Asia and was the favorite concubine of Odin, King of Asialand. When this woman wanted to buy a golden necklace (no name given) forged by four dwarves (named Dvalinn, Alfrik, Berling, and Grer), she offered them gold and silver but they replied that they would only sell it to her if she would lie a night by each of them. She came home afterward with the necklace and kept silent as if nothing happened. But a man called Loki somehow knew it, and came to tell Odin. King Odin commanded Loki to steal the necklace, so Loki turned into a fly to sneak into Freyja's bower and stole it. When Freyja found her necklace missing, she came to ask king Odin. In exchange for it, Odin ordered her to make two kings, each served by twenty kings, fight forever unless some christened men so brave would dare to enter the battle and slay them. She said yes, and got that necklace back. Under the spell, king Högni and king Heðinn battled for one hundred and forty-three years, as soon as they fell down they had to stand up again and fight on. But in the end, the Christian lord Olaf Tryggvason, who has a great fate and luck, arrived with his christened men, and whoever slain by a Christian would stay dead. Thus the pagan curse was finally dissolved by the arrival of Christianity. After that, the noble man, king Olaf, went back to his realm.*[8]

The battle of Högni and Heðinn is recorded in several medieval sources, including the skaldic poem *Ragnarsdrápa*, *Skáldskaparmál* (section 49), and *Gesta Danorum*: king Högni's daughter, Hildr, is kidnapped by king Heðinn. When Högni comes to fight Heðinn on an island, Hildr comes to offer her father a necklace on behalf of Heðinn for peace; but the two kings still battle, and Hildr resurrects the fallen to make them fight until Ragnarök.*[9] None of these earlier sources mentions Freyja or king Olaf Tryggvason, the historical figure who Christianized Norway and Iceland in the 10th Century.

94.2 Archaeological record

A pagan völva was buried c. 1000 with considerable splendour in Hagebyhöga in Östergötland. In addition to being buried with her wand, she had received great riches which included horses, a wagon and an Arabian bronze pitcher. There was also a silver pendant, which represents a woman with a broad necklace around her neck. This kind of necklace was only worn by the most prominent women during the Iron Age and some have interpreted it as Freyja's necklace Brísingamen. The pendant may represent Freyja herself.*[10]



The pendant, in the Swedish Museum of National Antiquities in Stockholm.

94.3 Modern influence

Alan Garner wrote a children's fantasy novel called *The Weirdstone of Brisingamen* about an enchanted teardrop bracelet.

Diana Paxson's novel *Brisingamen* features Freyja and her bracelet.

Black Phoenix Alchemy Lab has a perfumed oil scent named Brisingamen.

Freyja's necklace Brisingamen features prominently in Betsy Tobin's novel *Iceland*, where the necklace is seen to have significant protective powers.

J.R.R. Tolkien's "Silmarillion" includes a treasure called The Nauglamir which was made by the dwarves of Ered Luin for the Elvish King Finrod Felagund. However, the necklace was brought out a dragon's hoard by Turin Turambar and given to King Thingol of Doriath. This king asks a group of dwarves to set a Silmaril into the necklace for his wife

Melian to wear. The dwarves fall under the spell of the Silmaril and they claim the Nauglamir as their own – with the Silmaril attached. They kill Thingol and make off with the necklace. It is eventually recovered and is an heirloom of Thingol's descendants, eventually leading Earendil to Valinor and resulting in the return of the Valar into the affairs of Middle Earth. This is clearly intended to be the equivalent in his mythology to the Brisingamen.

In Christopher Paolini's *Inheritance Cycle*, the word “brisingr” means fire. This is probably a distillation of the word *brisinga*.

Brisingamen is represented as a card in the Yu-Gi-Oh Trading Card Game, “Nordic Relic Brisingamen” .

Brisingamen was part of MMORPG Ragnarok Online lore, which is ranked as “God item” . The game is heavily based from Norse mythology.

94.4 References

- [1] Bellows, Henry Adams (Trans.) *The Poetic Edda*, Princeton University Press, 1936. p. 158.
- [2] Faulkes, Anthony and Barnes, Michael (compilers) *A New Introduction to Old Norse*. Part III: *Glossary and Index of Names*. Fourth ed. Viking Society for Northern Research, 2007.
- [3] Vigfusson, Gudbrand and Powell, F. York (eds. & trans.) *Corpus Poeticum Boreale: The Poetry of the Old Northern Tongue*. Vol. II: *Court Poetry*. Oxford: Clarendon Press, 1883. p. 435, l. 534.
- [4] Lindow, John. *Handbook of Norse Mythology*. ABC-CLIO, 2001, s.v. *Brisinga men*.
- [5] Hammar-Hemtningen (Swedish)
- [6] The *Younger Edda*. Rasmus B. Anderson transl. (1897) Chicago: Scott, Foresman & Co. (1901).
- [7] Rasmus B. Anderson, Introduction to the *The Flatey Book*. Norroena Society, London (1908). “The priest Jon Thordson wrote the story of Erik Vidforle and both the Olaf Sagas; but the priest Magnus Thorhalson wrote what follows and also what goes before, and revised the whole, thus dedicating the work: “May God Almighty and the Virgin Mary bless both the one that wrote and the one that dictated!”
- [8] This short story is also known as “The Saga of Högni and Hedinn” . English translation can be found at Northvegr: Three Northern Love Stories and Other Tales.
- [9] Brodeur, Arthur Gilchrist. (Trans.) *The Prose Edda of Snorri Sturluson* (1916) Online at Google Books.
- [10] Harrison, D. & Svensson, K. (2007). *Vikingaliv*. Fälth & Hässler, Värnamo. ISBN 978-91-27-35725-9 p.58

Chapter 95

Necklace of Harmonia

The **Necklace of Harmonia** was a fabled object in **Greek mythology** that, according to legend, brought great misfortune to all of its wearers or owners, who were primarily queens and princesses of the ill-fated **House of Thebes**.

95.1 Background

Hephaestus, blacksmith of the **Olympian gods**, discovered his wife, **Aphrodite**, goddess of **love**, having a sexual affair with **Ares**, the god of **war**. He became enraged and vowed to avenge himself for Aphrodite's infidelity by cursing any lineage of children resulting from the affair. Aphrodite bore a daughter, **Harmonia**, from Ares' seed. Harmonia grew up and was later betrothed to **Cadmus** of Thebes. Upon hearing of the royal engagement, Hephaestus presented Harmonia with an exquisite **necklace** and **robe** as a wedding gift. In some versions of the myth, only the necklace is given. In either case, the necklace was wrought by Hephaestus' own hand and was cursed to bring disaster to any who wore it.

95.2 Magical properties

The magical necklace, referred to simply as the Necklace of Harmonia, allowed any woman wearing it to remain eternally young and beautiful. It thus became a much-coveted object amongst women of the House of Thebes in Greek myths. Although no solid description of the Necklace exists, it is usually described in ancient Greek passages as being of beautifully wrought gold, in the shape of two serpents whose open mouths formed a **clasp**, and inlaid with various jewels.

95.3 Owners

Harmonia and Cadmus were both later transformed into serpents (dragons in some versions of the myth). The extent of their suffering as a result of Harmonia wearing the Necklace is debatable because Cadmus and Harmonia are usually described as ascending to the paradise of the **Elysian Fields** after their transformation. The Necklace then went to Harmonia's daughter **Semele**. She wore it the very day that **Hera** visited her and insinuated that her husband was not really **Zeus**. This led to Semele's destruction when she foolishly demanded that Zeus prove his identity by displaying himself in all his glory as the lord of heaven.

Several generations later, Queen **Jocasta** wore the legendary Necklace. It allowed her to retain her youth and beauty. Thus, after the death of her husband King **Laius**, she was able to marry her own son, **Oedipus**. When the truth about Oedipus was discovered, Jocasta committed suicide, and Oedipus tore out his own eyes. The descendants and relations of Oedipus all suffered various personal tragedies, as described in **Sophocles'** "Three Theban Plays": *Oedipus the King*, *Oedipus at Colonus*, and *Antigone*.

Polynices then inherited the Necklace. He gave it to Eriphyle, so that she might use it to persuade her husband, Amphiaraus, to undertake the expedition against Thebes. This led to the death of Eriphyle, Alcmaeon, Phegeus, and the latter's sons. Through Alcmaeon, the son of Eriphyle, the necklace then came into the hands of Phegeus' daughter Arsinoe (named Alphisiboea in some versions), then to the sons of Phegeus, Pronous and Agenor, and lastly to the sons of Alcmaeon, Amphoterus and Acarnan. Amphoterus and Acarnan dedicated the Necklace to the Temple of Athena at Delphi, to prevent further disaster amongst human wearers.

The tyrant Phayllus, one of the Phocian leaders in the Third Sacred War (356 BC-346 BC), then stole it from the Temple and gave it to his mistress. After she had worn it for a time, her son was seized with madness and set fire to the house, and she perished in the flames along with all her worldly treasures. No additional myths about the cursed Necklace of Harmonia exist after the story of Phayllus's mistress.

95.4 External links

- [Michael Stewart - Greek Mythology: From the Iliad to the Fall of the Last Tyrant](#)
- [Theoi Project - Harmonia](#)
- [Greek Mythology Link \(Carlos Parada\) - Robe & Necklace of Harmonia](#)

Chapter 96

Andvaranaut

In Norse mythology, **Andvaranaut** (Andvari's Gift), first owned by **Andvari**, is a magical ring that can make gold.

The mischievous god **Loki** tricked Andvari into giving him the Andvaranaut. In revenge, Andvari cursed the ring to bring misfortune and destruction to whoever possessed it. Loki quickly gave the cursed Andvaranaut to **Hreidmar**, King of the **Dwarves**, as **reparation** for having inadvertently killed Hreidmar's son, **Ótr**. Ótr's brother, **Fafnir**, then murdered Hreidmar and took the ring, turning into a **dragon** to guard it. **Sigurd** (Siegfried) later killed Fafnir and gave Andvaranaut to **Brynhildr** (Brünnehilde). Queen **Grimhild** of the **Nibelungs** then manipulated Sigurd and Brynhildr into marrying her children, bringing Andvaranaut's curse into her family.

96.1 In popular culture

In **Thor** (**Marvel Comics**) an adaption was done of the ring cycle, in which the ring appeared. Here it is much larger, meant to fit on all of Andvari's hand, though it fits on only one finger of the Giant Fafnir.

The story of Andvaranaut is one of the central themes of **Richard Wagner's** *Der Ring des Nibelungen* (*The Ring of the Nibelung*), although Wagner's story does not use the name “Andvaranaut.”

The ring Andvaranaut is credited as one of the inspirations for The One Ring in *The Lord of The Rings*.

Chapter 97

Draupnir

For other uses, see [Draupnir \(disambiguation\)](#).

In **Norse mythology**, **Draupnir** (Old Norse “the dripper” ^[1]) is a gold ring possessed by the god **Odin** with the ability to multiply itself: Every ninth night eight new rings 'drip' from Draupnir, each one of the same size and weight as the original.

Draupnir was forged by the **dwarven** brothers **Brokkr** and **Eitri** (or **Sindri**). Brokkr and Eitri made this ring as one of a set of three gifts which included **Mjöllnir** and **Gullinbursti**. They made these gifts in accordance with a wager **Loki** made saying that Brokk and Eitri could not make better gifts than the three made by the **Sons of Ivaldi**. In the end **Mjöllnir**, **Thor's** hammer, won the contest for Brokkr and Eitri. Loki used a **loophole** to get out of the wager for his head (the wager was for Loki's head only, but he argued that, to remove his head, they would have to injure his neck, which was not in the bargain) and Brokkr punished him by sealing his lips shut with wire.

The ring was placed by Odin on the funeral pyre of his son **Baldr**:

Odin laid upon the pyre the gold ring called Draupnir; this quality attended it: that every ninth night there fell from it eight gold rings of equal weight. (from the *Gylfaginning*).

The ring was subsequently retrieved by **Hermóðr**. It was offered as a gift by **Freyr's** servant **Skírnir** in the wooing of **Gerðr**, which is described in the poem *Skírnismál*.

97.1 Draupnir in popular culture

DRAUPNIR was revealed as the password to a website that **Neal Caffrey** and **Mozzie** used to view their stolen Nazi U-boat treasure in “Taking Account”, the seventh episode of the third season of *White Collar*.

Draupnir is represented as a card in the **Yu-Gi-Oh Trading Card Game**. It has an effect that mimics the multiplication ability of the mythological version. If it is destroyed by another cards effect, you may add another “Nordic Relic” card to your hand. The art represents it as an arm brace, with another brace seemingly growing from it, once again mimicking the story.

97.2 Notes

[1] Orchard (1997:34).

97.3 References

- Orchard, Andy (1997). *Dictionary of Norse Myth and Legend*. Cassell. ISBN 0-304-34520-2





Chapter 98

Ring of Gyges

The **Ring of Gyges** is a mythical magical artifact mentioned by the philosopher Plato in Book 2 of his *Republic* (2.359a–2.360d).^{*} [1] It granted its owner the power to become invisible at will. Through the story of the ring, *Republic* considers whether an intelligent person would be moral if he did not have to fear being caught and punished.

98.1 The legends

Gyges of Lydia was a historical king, the founder of the Mermnad dynasty of Lydian kings. Various ancient works—the most well-known being *The Histories* of Herodotus^{*} [2]—gave different accounts of the circumstances of his rise to power.^{*} [3] All, however, agree in asserting that he was originally a subordinate of King Candaules of Lydia, that he killed Candaules and seized the throne, and that he had either seduced Candaules' Queen before killing him, married her afterwards, or both.

In Glaucon's recounting of the myth (which is clearly not based on historical fact), an unnamed ancestor of Gyges^{*} [4] was a shepherd in the service of the ruler of Lydia. After an earthquake, a cave was revealed in a mountainside where he was feeding his flock. Entering the cave, he discovered that it was in fact a tomb with a bronze horse containing a corpse, larger than that of a man, who wore a golden ring, which he pocketed. He discovered that the ring gave him the power to become invisible by adjusting it. He then arranged to be chosen as one of the messengers who reported to the king as to the status of the flocks. Arriving at the palace, he used his new power of invisibility to seduce the queen, and with her help he murdered the king, and became king of Lydia himself.

98.2 The role of the legend in *Republic*

In *Republic*, the tale of the ring of Gyges is described by the character of Glaucon who is the brother of Plato. Glaucon asks whether any man can be so virtuous that he could resist the temptation of being able to perform any act without being known or discovered. Glaucon suggests that morality is only a social construction, the source of which is the desire to maintain one's reputation for virtue and justice. Hence, if that sanction were removed, one's moral character would evaporate.

Glaucon posits:

Suppose now that there were two such magic rings, and the just put on one of them and the unjust the other; no man can be imagined to be of such an iron nature that he would stand fast in justice. No man would keep his hands off what was not his own when he could safely take what he liked out of the market, or go into houses and lie with any one at his pleasure, or kill or release from prison whom he would, and in all respects be like a god among men.

Then the actions of the just would be as the actions of the unjust; they would both come at last to the same point. And this we may truly affirm to be a great proof that a man is just, not willingly or because he thinks that justice is any good to him individually, but of necessity, for wherever any one thinks that he can safely be unjust, there he is unjust.

For all men believe in their hearts that injustice is far more profitable to the individual than justice, and he who argues as I have been supposing, will say that they are right. If you could imagine any one obtaining this power of becoming invisible, and never doing any wrong or touching what was another's, he would be thought by the lookers-on to be a most wretched idiot, although they would praise him to one another's faces, and keep up appearances with one another from a fear that they too might suffer injustice.

—Plato's *Republic*, 360b–d (Jowett trans.)

Though his answer to Glaucon's challenge is delayed, Socrates ultimately argues that justice does not derive from this social construct: the man who abused the power of the Ring of Gyges has in fact enslaved himself to his appetites, while the man who chose not to use it remains rationally in control of himself and is therefore happy. (*Republic* 10:612b)

98.3 Cultural influences

- H. G. Wells' *The Invisible Man* has as its basis a retelling of the tale of the Ring of Gyges.* [5]
- One story arc in the comic book series *The Spectre* features a giant Ring of Gyges.* [6]
- Alberich's Ring in the Richard Wagner's opera *Der Ring des Nibelungen* (*The Ring of the Nibelung*)
- The One Ring from J. R. R. Tolkien's *The Hobbit* and *The Lord of the Rings* grants invisibility to its wearer but corrupts its owner. Although there is speculation* [7] that Tolkien was influenced by Plato's story, a search on “Gyges” and “Plato” in his letters and biography provides no evidence for this. Unlike Plato's ring, Tolkien's exerts an active malevolent force that necessarily destroys the morality of the wearer.* [8]
- In his poem “Like a Sentence” John Ashbery has the lines “And it was said of Gyges that his ring / attracted those who saw him not,” implying that death (the poem's overall subject) draws even those who ignore it.
- Cicero retells the story of Gyges in *De Officiis* to illustrate his thesis that a wise or good individual bases her decisions on a fear of moral degradation as opposed to punishment or negative consequences. He follows with a discussion of the role of thought experiments in philosophy. The hypothetical situation in question is complete immunity from punishment of the kind afforded to Gyges by his ring.* [9]
- Robertson Davies' novel *Fifth Business* discusses the story of the Ring of Gyges.

98.4 See also

- Online disinhibition effect

98.5 References

- [1] Laird, A. (2001). “Ring the Changes on Gyges: Philosophy and the Formation of Fiction in Plato's *Republic*” . *Journal of Hellenic Studies* **121**: 12–29. doi:10.2307/631825. JSTOR 631825.
- [2] Herodotus 1.7–13
- [3] Smith, Kirby Flower (1902). “The Tale of Gyges and the King of Lydia” . *American Journal of Philology* **23** (4): 361–387. JSTOR 288700.

- [4] 359d: "τῷ [Γύγου] τοῦ Λυδοῦ προγόνῳ". In *Republic*, Book 10 (612b), Socrates refers to the ring as "the ring of Gyges" (τὸν Γύγου δακτύλιον). For this reason, the story is simply called "The Ring of Gyges" .
- [5] Philip Holt (July 1992). "H.G. Wells and the Ring of Gyges" . *Science Fiction Studies*. 19, Part 2 (57).
- [6] Gardner Fox (w), Murphy Anderson (a). "The Ghost of Ace Chance!" *Showcase* 64 (Sept.–Oct. 1966), DC Comics
- [7] "Plato: Ethics - Ring of Gyges" . Oregon State University. Retrieved April 16, 2013.
- [8] Tolkien, *The Lord of the Ring*, Book I, Chapter 2, "The Shadow of the Past" .
- [9] *De Officiis* 3.38–39

98.6 External links

- *Glaukon's Challenge* Glaukon's speech from book 2, translated by Cathal Woods (2010).
- Plato, *Republic* Book 2, translated by Benjamin Jowett (1892).
- *The Ring of Gyges* Analysis by Bernard Suzanne (1996).

Chapter 99

Seal of Solomon

For other uses, see [Solomon's Seal](#).

The **Seal of Solomon** (or **Ring of Solomon**; Arabic: *Sulaymāni Khātim* خاتم سليمان) is the **signet ring** attributed to **King Solomon** in medieval Jewish tradition, later also in the Islamic and in **Western occultism**. It was often depicted in either a **pentagram** or **hexagram** shape; the latter also known as **Shield of David** or **Star of David** in Jewish tradition.

This **magic ring** variously gave Solomon the power to command demons, genies (or **jinni**), or to speak with animals. Due to the proverbial wisdom of Solomon, his signet ring, or its supposed design, came to be seen as an **amulet** or **talisman**, or magical **symbol** or **character** in medieval and Renaissance-era **magic**, **occultism** and **alchemy**.

The legend of the Seal of Solomon was developed primarily by medieval Arabic writers, who related that the ring was engraved by the **name of God** and was given to the king directly from heaven. The ring was made from brass and iron, and the two parts were used to seal written commands to good and evil spirits, respectively. In one tale, a demon, either *Asmodeus*, or *Sakhr*, obtained possession of the ring and ruled in Solomon's stead for forty days. In a variant of the tale of the ring of **Polycrates** from **Herodotus**, the demon eventually threw the ring into the sea, where it was swallowed by a fish, caught by a fisherman, and served to Solomon.*[1]

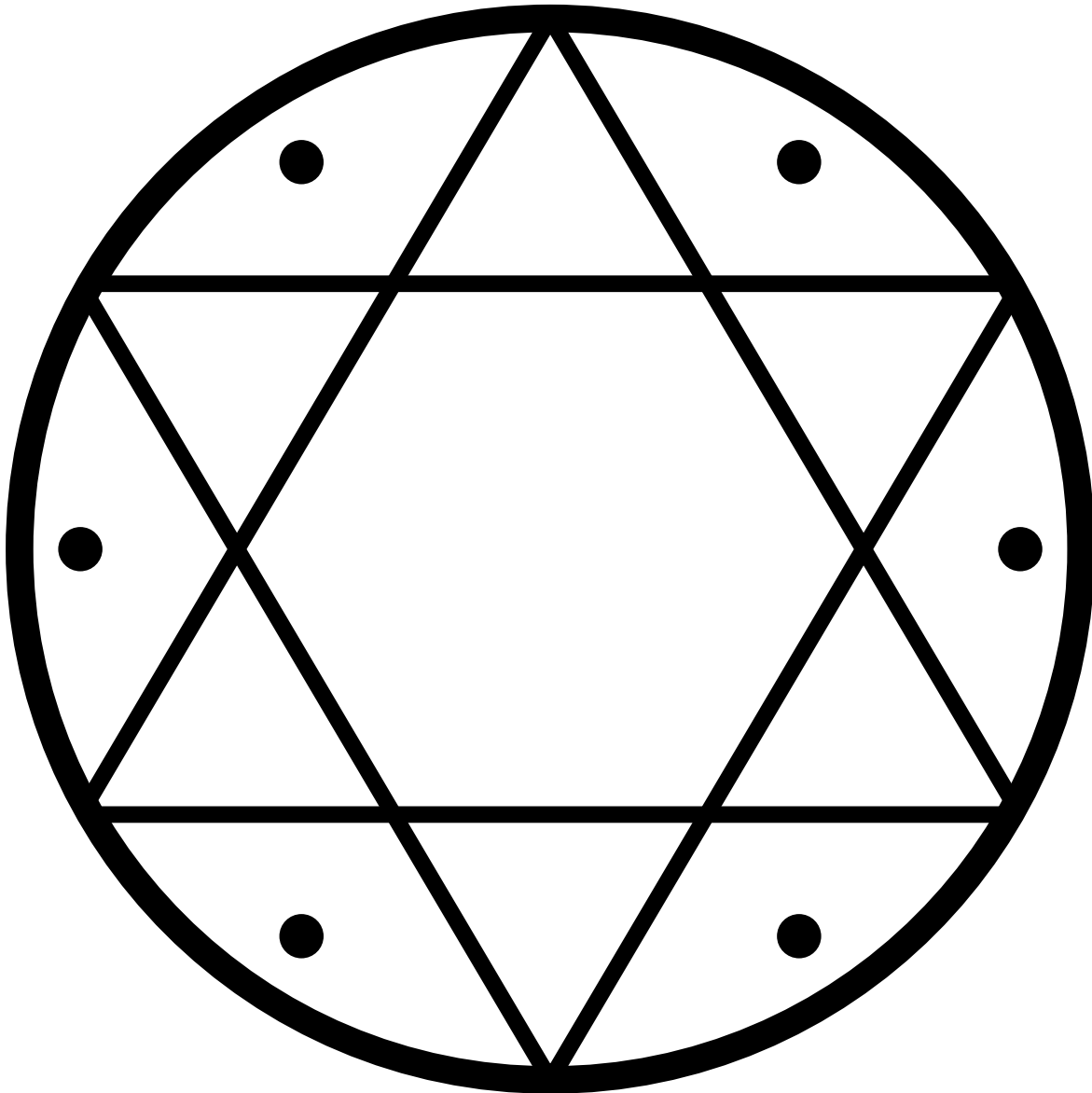
In Islamic eschatology, the **Beast of the Earth** is equipped with both the **Staff of Moses** and the Seal of Solomon and uses the latter to stamp the nose of the **unbelievers**.*[2]

The date of origin legends surrounding the Seal of Solomon is difficult to establish. It is known that a legend of a **magic ring** with which the possessor could command demons was already current in the 1st century (**Josephus** 8.2 telling of one Eleazar who used such a ring in the presence of **Vespasian**), but the association of the name of Solomon with such a ring is medieval. The **Tractate Gittin** (fol. 68) of the **Mishnah** has a story involving Solomon, Asmodeus, and a ring with the divine name engraved.*[3]

The specification of the design of the seal as a **hexagram** seems to arise from a medieval Arab tradition. The name “Solomon's seal” was given to the hexagram engraved on the bottom of drinking-cups in Arab tradition. In the *Arabian Nights* (chapter 20), **Sindbad** presented **Harun al-Rashid** with such a cup, on which the “Table of Solomon” was engraved.*[4] Hexagrams feature prominently in Jewish esoteric literature from the early medieval period, and some authors have hypothesized that the tradition of Solomon's Seal may possibly predate Islam and date to early Rabbinical esoteric tradition, or to early alchemy in **Hellenistic Judaism** in 3rd-century **Egypt**, but there is no positive evidence for this, and most scholars assume that the symbol entered the **Kabbalistic** tradition of medieval Spain from Arabic literature.*[5] The representation as a **pentagram**, by contrast, seems to arise in the Western tradition of **Renaissance magic** (which was in turn strongly influenced by medieval Arab and Jewish occultism); **White Kennett** (1660–1728) makes reference to a “pentangle of Solomon” with the power of exorcising demons.*[6]

The hexagram or “**Star of David**”, which became a symbol of Judaism in the modern period and was placed on the flag of Israel in 1948, has its origins in 14th-century depictions of the Seal of Solomon. In 1354, **King of Bohemia Charles IV** prescribed for the Jews of **Prague** a red flag with both David's shield and Solomon's seal, while the red flag with which the Jews met **King Matthias** of Hungary in the 15th century showed two pentagrams with two golden stars.*[7]

Peter de Abano's Heptameron (1496) makes reference to the “Pentacle of Solomon” (actually a hexagram drawn on the



One simple form of the Seal

floor in which the magician has to stand) to invoke various demons. ^{*}[8]

Lippmann Moses Büschenthal (d. 1818) wrote a tragedy with the title *Der Siegelring Salomonis* (“the signet-ring of Solomon”). An "Order of the Seal of Solomon" was established in 1874 in Ethiopia, where the ruling house claimed descent from Solomon.

99.1 See also

- *Goetia*
- *Key of Solomon*
- *The Lesser Key of Solomon*

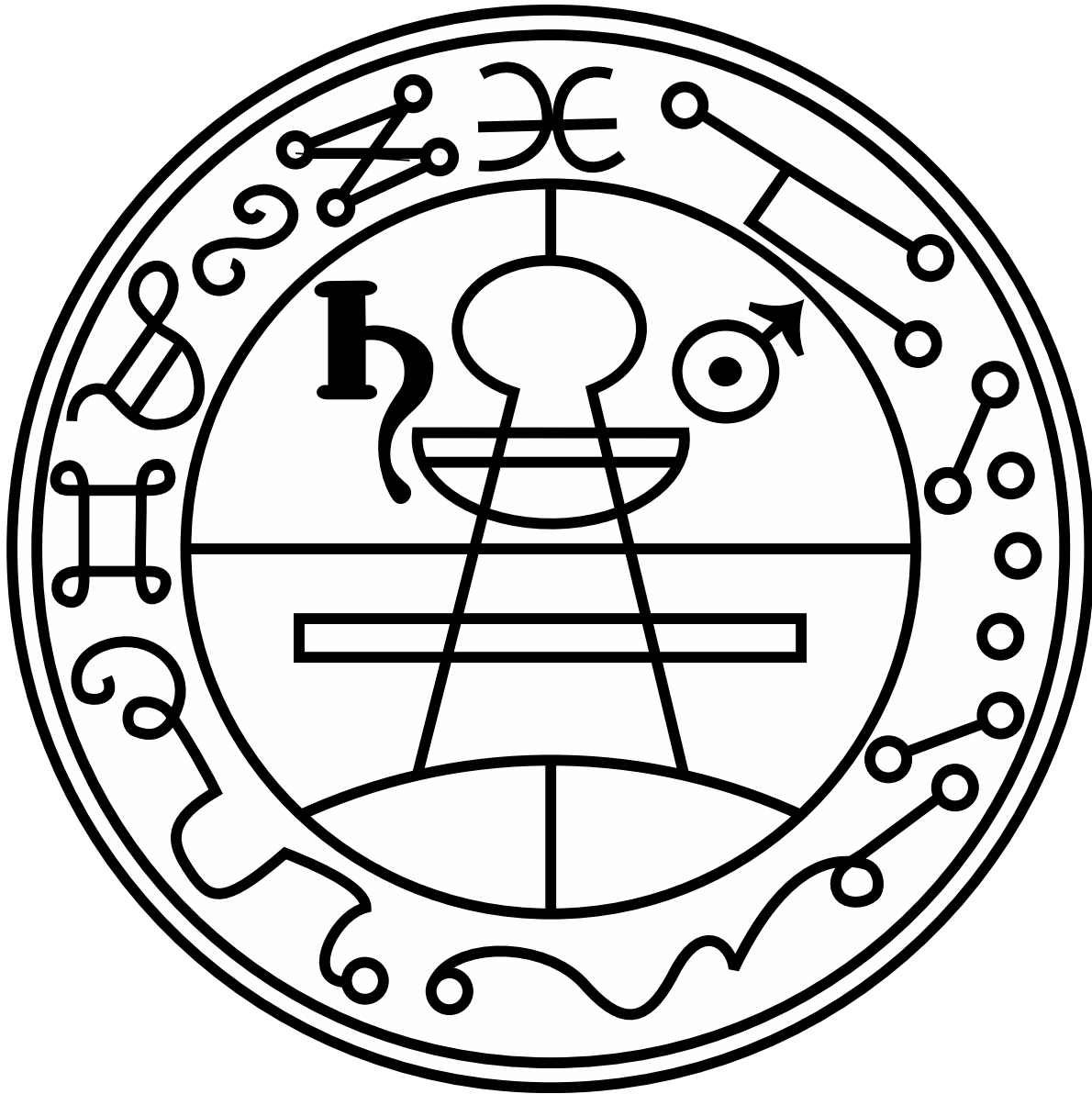


A hexagram on the obverse of Moroccan 4 falus coin, dated AH 1290 (AD 1873/4). The current flag of Morocco, introduced in 1915 (r. Yusef) displays a green pentagram in reference to Solomon.

- Solomon's knot
- *Solomon's Seal* (album)
- *Testament of Solomon*
- Seal of Muhammad

99.2 References

- [1] "Solomon", *Jewish Encyclopedia*: "Solomon is represented as having authority over spirits, animals, wind, and water, all of which obeyed his orders by virtue of a magic ring set with the four jewels given him by the angels that had power over these four realms. [...] It was Solomon's custom to take off the ring when he was about to wash, and to give it to one of his wives, Amina, to hold. On one occasion, when the ring was in Amina's keeping, the rebellious spirit Sakhr took on Solomon's form and obtained the ring. He then seated himself on the throne and ruled for forty days, during which time the real king wandered about the country, poor and forlorn. On the fortieth day Sakhr dropped the ring into the sea; there it was swallowed by a fish, which was caught by a poor fisherman and given to Solomon for his supper. Solomon cut open the fish, found the ring, and returned to power. His forty days' exile had been sent in punishment for the idolatry practised in his house for forty days, although unknown to him, by one of his wives" Baiḍawi, ii. 187; Ṭabri, "Annales," ed. De Goeje, i. 592 et seq.)."
- [2] Sean Anthony, *The Caliph and the Heretic: Ibn Saba' and the Origins of Shi'ism*, 2011, p. 220.
- [3] The story involves Solomon giving a ring and a chain to one Benaiahu son of Jehoiada to catch the demon Ashmedai, using the demon's help to build the temple; Ashmedai later tricks Solomon into giving him the ring and swallows it. "Solomon thereupon sent thither Benaiahu son of Jehoiada, giving him a chain on which was graven the [Divine] Name and a ring on which was graven the Name and fleeces of wool and bottles of wine. Benaiahu went and dug a pit lower down the hill and let the water flow into it¹³ and stopped [the hollow] With the fleeces of wool, and he then dug a pit higher up and poured the wine into it¹⁴ and then filled up the pits. He then went and sat on a tree. When Ashmedai came he examined the seal, then opened the pit and found it full of wine. He said, it is written, Wine is a mocker, strong drink a brawler, and whosoever erreth thereby is not wise,¹⁵ and it is also written, Whoredom and wine and new wine take away the understanding.¹⁶ I will not drink it. Growing thirsty, however, he could not resist, and he drank till he became drunk, and fell asleep. Benaiahu then came down and threw the chain over him and fastened it. When he awoke he began to struggle, whereupon he [Benaiahu] said, The Name of thy Master is upon thee, the Name of thy Master is upon thee. [...] Solomon kept him [Ashmedai] with him until he had built the



The “Seal of Solomon” in the 17th-century grimoire *The Lesser Key of Solomon*

Temple. One day when he was alone with him, he said, it is written, He hath as it were to'afoth and re'em ["the strength of a wild ox"], and we explain that to'afoth means the ministering angels and re'em means the demons. What is your superiority over us? He said to him, Take the chain off me and give me your ring, and I will show you. So he took the chain off him and gave him the ring. He then swallowed him, [viz. “it”, the ring] and placing one wing on the earth and one on the sky he hurled him four hundred parasangs. In reference to that incident Solomon said, What profit is there to a man in all his labour wherein he laboureth under the sun.” trans. M. Simon.

[4] Lane, “Arabian Nights” (1859; 1883), note 93 to chapter 20.

[5] Leonora Leet, “The Hexagram and Hebraic Sacred Science” in :*The Secret Doctrine of the Kabbalah*, 1999, 212-217.

[6] “Solomon, Seal of”, *Jewish Encyclopedia*

[7] Schwandtner, *Scriptores Rerum Hungaricarum*, ii. 148. Facsimile in M. Friedmann, *Seder Eliyahu Rabbah ve-Seder Eliyahu Ztta*, Vienna, 1901

- [8] *Per Pentaculum Salomonis advocavi, dent mihi responsum verum; Heptameron*, ed. Agrippa von Nettesheim, *Henrici Cornelii Agrippae liber quartus De occulta philosophia, seu de ceremonijs magicis*, 1565. ed: Heinrich Cornelius, Karl Anton Nowotny. *De occulta philosophia*. Graz: Akademische Druck u. Verlagsanstalt, 1967, digital edition by Joseph H. Peterson, 1998, 2008.

99.3 External links

- Media related to [Seal of Solomon](#) at Wikimedia Commons
- [Various representations](#) from the Israeli Ministry of Foreign Affairs.

..

99.4 Text and image sources, contributors, and licenses

99.4.1 Text

- List of mythological objects** *Source:* <http://en.wikipedia.org/wiki/List%20of%20mythological%20objects?oldid=641016466> *Contributors:* Ant, Charles Matthews, Finlay McWalter, Jeffq, Auric, Nagelfar, Andromeda, Kpalion, Paul August, Kappa, Caeruleancentaur, Vedantm, SteinbDJ, S Luke, Tabletop, Cuchullain, BD2412, Rjwilmsi, Earin, Trekkie4christ, Mitsukai, Arjuna909, RainOfSteel, Thiseye, Rwalker, Nikkimaria, Extraordinary, JQF, Geoffrey.landis, SmackBot, Bjmmullan, Colonies Chris, Aldaron, DynamoDT, RomanSpa, VossBC, CmdrObot, Magnatron1995, Jibi44, Larrylawr, Raistlin Majere, IndepIntel, Nick Number, Goldenrowley, Fayenatic london, Modernist, LibLord, Spartaz, Dorgan swe, Asarhapi, Stuman1, Jacce, McSly, EternalStar, Sandcastle84, Philip Trueman, Benjamin Barenblat, Technopat, Stormy Ordos, IsaacGS, Lerdthenerd, Monty845, Bananastalktome, Shakko, Goustien, Fratrep, Foucalt, Anchor Link Bot, Qoan, ClueBot, J8079s, Boing! said Zebedee, Excirial, Tharizdun, 0XQ, IForTheMoney, MystBot, Addbot, JBSupreme, LatitudeBot, Boomur, Download, Bloodkith, Ja8, Yobot, Ansond, Rubinbot, Jim1138, Dan Murphy, LilHelpa, Zad68, Infinauta, Hazardperry, Amaury, DarkFlemy, FrescoBot, Fiddler on the green, PigFlu Oink, Aldy, Pinethicket, Calmer Waters, Mediatech492, Artem Korzhimanov, Kibi78704, Lotje, John of Reading, Alagos, Deathshood, GoingBatty, Slightsmile, AsceticRose, JDDJS, Aeonx, Zacc666, Pharap, ClueBot NG, Macarenses, FusionLord, Fantcfan, Newyorkadam, Stelpa, Shimbels, DrPhen, Harizotoh9, Oh My Volcano, DLIMedia, Mogism, 069952497a, Soronia09, Craze4legos, Lunedreams, Wedgeline, CensoredScribe, Norse mythology teacher, Elaqueate, ~~XXXXXXXXXX~~, Ryalinrao, MythoEditor, TheBookishOne, GrimmtheBobcat, ZuesTheSkyGod, Ragyamittal, Theunholyginger, 468SM, Per82, Vivan777, Mediavalia and Anonymous: 278
- Cap of invisibility** *Source:* <http://en.wikipedia.org/wiki/Cap%20of%20invisibility?oldid=643062489> *Contributors:* D, Julesd, WolfgangRieger, Raul654, Utcursch, Cy21, RckmRobot, Rjwilmsi, Missmarple, Marasama, DVdm, RussBot, TDogg310, A bit iffy, SmackBot, Kimon, Rrburke, Rigadoun, RMHED, Philippe, Seaphoto, Goldenrowley, Cynwolfe, Jacce, STBot, J.delanoy, Huey45, Uncle Dick, Davecrosby uk, Treasury-Tag, Jeeny, Unplayedpiano, Goustien, ClueBot, The Thing That Should Not Be, Trivialist, Arjayay, Kakofonous, Catalographer, Oskar71, Addbot, DOI bot, Fieldday-sunday, Electron, Killy mcgee, Pgj1997, Kingpin13, Citation bot, ArthurBot, N419BH, Citation bot 1, Savonneux, I dream of horses, Amanningman18, Jonesey95, RedBot, White Shadows, Reach Out to the Truth, EmausBot, Acather96, L Kensington, ChuispastonBot, ClueBot NG, Helpful Pixie Bot, BG19bot, Davidiad, DrPhen, Rjcripe, NotWith, Kimelea, RichardMills65, Lunashy, DanielC46, MythBuffer, Ripple13, Monkbob, Cpa and Anonymous: 73
- Tarnhelm** *Source:* <http://en.wikipedia.org/wiki/Tarnhelm?oldid=627148120> *Contributors:* Melaen, Frungi, SchuminWeb, NawlinWiki, Ross-May, Kingdon, Allansteel, Clarityfiend, Goldfritha, Aldis90, Kgagne, Salad Days, R'n'B, Wilhelm meis, Goustien, Obelix83, Auntof6, Addbot, Lotje, Samstokes80, Jolsaza and Anonymous: 11
- Crown of Immortality** *Source:* <http://en.wikipedia.org/wiki/Crown%20of%20Immortality?oldid=606451848> *Contributors:* Amillar, Donar-reiskoffer, Quarl, Stephen, Sparkit, Rjwilmsi, Hairy Dude, RussBot, Ospalh, Ms2ger, Tyrenius, SmackBot, Ryan Roos, Arnoutf, Jggouvea, Mishatx, CmdrObot, CovenantD, Anupam, Nick Number, Milton Stanley, Goldenrowley, Cynwolfe, Yandman, Paul111, EagleFan, Roberth Edberg, R'n'B, CommonsDelinker, Ssolbergj, Johnbod, TXiKiBoT, StAnselm, Addbot, DOI bot, AnomieBOT, Ulric1313, Shadowjams, FrescoBot, Citation bot 1, ChrisGualtieri, Kingbrd, Monkbob and Anonymous: 5
- Aegis** *Source:* <http://en.wikipedia.org/wiki/Aegis?oldid=638660550> *Contributors:* AxelBoldt, Joao, The Epopt, Bryan Derksen, Andre Engels, Christian List, Hephaestos, Tucci528, PhilipMW, Ducky, Bobby D. Bryant, Tango, Ellywa, TUF-KAT, Dcoetzee, Jakenelson, Wetman, Jeffq, Robbot, Balldhur, Jor, DocWatson42, Tonybelding, Curps, Michael Devore, Gamaliel, Jackbrown, Henryhartley, Gracefool, Zeimusu, OrangUtanUK, Neutrality, Svdb, Rich Farmbrough, KillerChihuahua, Guanabot, Rama, Paul August, Night Gyr, Kross, Southen, Nk, Anthony Appleyard, Alex '05, Maqs, Aristides, Tom.k, Megan1967, Angr, Woohookitty, Etacar11, Miaow Miaow, Robert K S, JEB90, BD2412, Rjwilmsi, Bhadani, MikeJ9919, FlaBot, JdforresterBot, Mitsukai, GreyCat, Chobot, RussBot, Robert A West, Pigman, Gaius Cornelius, Oni Lukos, Ravenous, Odyssees, Aeusoes1, Grafen, Johndarrington, Pb30, SMCandlish, Dalpura, Luk, SmackBot, FocalPoint, FClef, WookieInHeat, Darkklock, Hmains, Bluebot, Schaefer, Tyr Anasazi, Kcordin, Cameron Nedland, Savidan, Dogears, Joffeloff, OJtheLIONKing, Stelios, Macellarius, Dr.K., Blehfu, Abhorsen327, Boffintim, Teixant, Cydebot, Steveosaylor, Shameesspwns, Matisse, Typing monkey, Goldengreenbird, James086, Thrashpilot, Noclevername, Milton Stanley, Luna Santin, Jj137, Fayenatic london, Defective, RebelRobot, Cynwolfe, Joebengo, Bibi Saint-Pol, Bongwarrior, Boffob, Nabisco202, MartinBot, Keith D, CommonsDelinker, Wlodzimierz, Captain panda, Uncle Dick, BlairCurrie, Johnbod, FruitMonkey, Zerokitsune, 83d40m, Kajiryuudo, Cometstyles, Beehive, Meiskam, VolkovBot, Ebustad, Dark-Archer, Nave.notnilc, Enviroboy, Thanatos666, SieBot, WereSpielChequers, BotMultichill, Iwfi, Yintan, Biskot, Kashif21, Eebahgum, Notter, Arkalochori, Through A Glass Darkly, Tskrull, Stephehg3, Gyozilla, DumZiBoT, Dark Mage, Skarebo, Benleehoyin, Rayyan500, Projectgeo, NjardarBot, LaaknorBot, Skannelis, Bloodkith, FCSundae, Dansrobinson, Zorrobot, DoomedScout, Legobot, Luckas-bot, Yobot, KamikazeBot, l1exec1, Zap 04, Xqbot, Kodermike, GrouchoBot, JMCC1, FrescoBot, Paine Ellsworth, Mickihirsch, DrilBot, Leondumontfollower, Aegis Eng, Yoiloper, DARTH SIDIOUS 2, J36miles, EmausBot, Dead Horsey, WikitanvirBot, Shabangbang, Laszlovszky András, Asheqira, PBS-AWB, L Kensington, Tot12, OisinishiO, Kdance13, ClueBot NG, Gareth Griffith-Jones, Mjanja, Redyka94, Crazymonkey1123, Oddbodz, 78.146.132.102 Classics, Davidiad, Mark Arsten, Jaredzimmerman (WMF), Joojay, Jbuczinski, RationalBlasphemer and Anonymous: 149
- Ancile** *Source:* <http://en.wikipedia.org/wiki/Ancile?oldid=637348776> *Contributors:* Bearcat, Brian0918, FlaBot, SmackBot, Rrburke, Only, Ko'oy, Will314159, Thijs'bot, MetaManFromTomorrow, Cynwolfe, Riccardobot, Ekki01, Shakko, Goustien, Addbot, Yobot, ArthurBot, Peterdx, Hspstudent, J04n, Urg writer, Rocketrod1960, Rococo1700, Raymond1922A and Anonymous: 4
- Shield of Achilles** *Source:* <http://en.wikipedia.org/wiki/Shield%20of%20Achilles?oldid=632582624> *Contributors:* Paul A, Lowellian, Tata-rize, Dbachmann, Art LaPella, Korenna, Pearle, Mailer diablo, Prashanthns, Wikikris, Trekphiler, Cplakidas, OrphanBot, Lesnail, Savidan, Ceoil, Yms, Folantin, Widefox, Res2216firestar, Bfissa, Elliotb2, DerHexer, MartinBot, Glucap, DYBoulet, Thedjatclubrock, ICE77, Floppydog66, TXiKiBoT, ZimmerBarnes, ARUNKUMAR P.R, Anna512, AS, Winchelsea, Traveler100, Kafka Liz, BuboTitan, Jeschiffres129, Br shadow, Catalographer, MystBot, Addbot, Luckas-bot, Yobot, EmausBot, John of Reading, Wikipelli, Brigade Piron, ResearchRave, ClueBot NG, Davidiad and Anonymous: 46
- Svalinn** *Source:* <http://en.wikipedia.org/wiki/Svalinn?oldid=549421081> *Contributors:* TUF-KAT, Glenn, Haukurth, Gtrmp, Wiglaf, Alki-var, Forbsey, Bluemoose, FlaBot, GeeJo, Bloodofox, Emersoni, Gizmo II, MTSbot, .anacondabot, CommonsDelinker, S.babylonica, Addbot, Zorrobot, Xqbot, Snotbot, Lunedreams and Anonymous: 2

- **Carnwennan** *Source:* <http://en.wikipedia.org/wiki/Carnwennan?oldid=543296424> *Contributors:* DocWatson42, Kpalion, Pigman, NeilEvans, Vultur, Goustien, Eekster, SchreiberBike, ClueBot NG and Anonymous: 2
- **Pashupatastra** *Source:* <http://en.wikipedia.org/wiki/Pashupatastra?oldid=636199067> *Contributors:* LRBurdak, Velella, Dangerous-Boy, Bhadani, MoRsE, DaGizza, Deeptivia, Welsh, Yoasif, Katieh5584, SmackBot, JoeBot, Cydebot, Ekabhishek, Fconaway, Captain panda, Zerokit-sune, Redtigerxyz, Deor, Bentogoa, Flyer22, Fyyer, Addbot, GrouchoBot, C69888, K kisses, Rich Smith, Ronakshah1990, Wbm1058, BG19bot, Saxafrax, P.Sridhar Babu, Mogism, TanmayM, Adirlanz, Smscities, LionofLondon, Anmol.54, Sunanda Adhikary, TranquilHope, Sasunanda, Mimamsapandit, Charismasudhakar and Anonymous: 32
- **Varunastra** *Source:* <http://en.wikipedia.org/wiki/Varunastra?oldid=600456549> *Contributors:* Dangerous-Boy, Zzyzx11, TheRingess, Deeptivia, BL Lacertae, SmackBot, Srkris, Cydebot, Captain panda, Redtigerxyz, Erik9bot, ClueBot NG, BG19bot, Invisible9876, Wrestlingdude178 and Anonymous: 8
- **Astra (weapon)** *Source:* [http://en.wikipedia.org/wiki/Astra%20\(weapon\)?oldid=641200638](http://en.wikipedia.org/wiki/Astra%20(weapon)?oldid=641200638) *Contributors:* Zeimusu, Crystallized, Aslancross, Priyanath, Lucky number 49, Closedmouth, SmackBot, Ne0Freedom, Ryan Roos, Dfred, Cydebot, Arun athmanathan, AlaiBot, Krishvanth, Vdhillon, Oldag07, CultureDrone, The Thing That Should Not Be, Niceguyedc, Guy1890, J04n, FrescoBot, Dazedbythebell, CalicoCatLover, K6ka, Mrt3366, Banda.krishna, Mogism, Invisible9876, Arjunkturishna90, Filedelinkerbot, Menon Siddhesh, Anmol.54, Ankisur2, and Anonymous: 32
- **Asi (Mahabharata)** *Source:* [http://en.wikipedia.org/wiki/Asi%20\(Mahabharata\)?oldid=618736281](http://en.wikipedia.org/wiki/Asi%20(Mahabharata)?oldid=618736281) *Contributors:* Judzillah, Anupamsr, Altenmann, Kpalion, Dbachmann, JoeSmack, Wiki-uk, Alai, Woohookitty, Dangerous-Boy, Zzyzx11, BD2412, Tombsey, TheRingess, Bhadani, RussBot, Gaius Cornelius, Rohitbd, Grafen, Deepakkamboj, Igiffin, SmackBot, Sze cavalry01, Manish karwa, Bluebot, TimBentley, Bazonka, Rama's Arrow, Can't sleep, clown will eat me, CorbinSimpson, Shyamsunder, Edwy, Satbir Singh, Judgesurreal777, Tawkerbot2, Patrickwoodbridge, Cydebot, Gnfnrf, Aldis90, Barticus88, Ekabhishek, Magioladitis, Morinae, DSGruss, Sniperz11, Aunft06, Aathrey, John of Reading, K6ka, SanskritGuy, BG19bot, 113.129K, Invisible9876 and Anonymous: 22
- **Crocea Mors** *Source:* <http://en.wikipedia.org/wiki/Crocea%20Mors?oldid=620674079> *Contributors:* SimonP, Kpalion, Dbachmann, Nicknack009, Iustinus, Suriko, PatGallacher, Brandmeister (old), Aelfthrytha, Neddyseagoon, Zarex, Aldis90, Goustien, Boleyn, Addbot, Valerio79, AnomieBOT and Anonymous: 12
- **Gan Jiang and Mo Ye** *Source:* <http://en.wikipedia.org/wiki/Gan%20Jiang%20and%20Mo%20Ye?oldid=634610706> *Contributors:* Confuzion, Dbachmann, Pekinensis, Sparkit, Bgwhite, Wavelength, RussBot, Mythsearcher, Jaxl, Fram, Lds, Hmains, Bluebot, Underbar dk, Rigadoun, Cydebot, Nipisiquit, Yengkit19, Thingg, Addbot, Yobot, TaBOT-zerem, Nasier Alcofribas, TobeBot, ZhBot, Helpful Pixie Bot, Numbermaniac and Anonymous: 11
- **Harpe** *Source:* <http://en.wikipedia.org/wiki/Harpe?oldid=633137365> *Contributors:* Kpalion, Rama, Dbachmann, Paul August, Iustinus, Tainter, FlaBot, Dysmorodrepanis, The Ogre, Hmains, JMK, Magioladitis, StAnselm, Eejmartin, MystBot, Addbot, Luckas-bot, Animalparty, EmausBot and Anonymous: 12
- **Thuận Thiên (sword)** *Source:* [http://en.wikipedia.org/wiki/Thu%E1%BA%ADn%20Thi%C3%AAn%20\(sword\)?oldid=580735307](http://en.wikipedia.org/wiki/Thu%E1%BA%ADn%20Thi%C3%AAn%20(sword)?oldid=580735307) *Contributors:* MgZ, Kpalion, MBisanz, Rjwilmsi, Kauffner, YellowMonkey, DHN-bot, Colonies Chris, Scottie theNerd, A10203040, CmdrObot, Magioladitis, P64, Magnifier, Goustien, JacquesNguyen, SchreiberBike, Addbot, Tassedethe, Yobot, Mintrick, Amore Mio, Harcheb01, FrescoBot, Grenouille vert, In ictu oculi, ZéroBot, Ptdtch and Anonymous: 1
- **Kris** *Source:* <http://en.wikipedia.org/wiki/Kris?oldid=641210631> *Contributors:* The Eopt, Bryan Derksen, Rmhermen, Zoe, Olivier, Takuya-Murata, Olivia Curtis, Darkwind, Archiba, Julesd, TheSeez, Fuzheado, Wik, Zoicon5, Nv8200p, Johnleemk, Donreed, Altenmann, Tim Iverson, Yosri, UtherSRG, Seth Ilys, Kunderemp, Graeme Bartlett, Meursault2004, No Guru, Henry Flower, Kpalion, Jossi, Drhaggis, The Crimson Keyboard, Trevor MacInnis, DanielCD, Discospinster, Brianhe, Syp, *drew, VishalB, Angie Y., Kappa, La goutte de pluie, Alansohn, Wiki-uk, Keenan Pepper, Fritzpoll, Cromwellt, Istibrand, Feezo, Siafu, Woohookitty, Lionelster, Firien, Triddle, Flamingspinach, GregorB, Arifhidayat, Mandarax, SteveW, Koafw, Gryffindor, Matt Deres, JohnGH, FlaBot, RexNL, Gurch, KerisHunter, Rikoshi, Bgwhite, Ddidit, Silarius, The Rambling Man, YurikBot, Wavelength, Hairy Dude, Kollision, Huw Powell, SatuSuro, Midgley, RussBot, Rocketgoat, Gaius Cornelius, CambridgeBayWeather, Wiki alf, The Ogre, Bucketsofg, Kwnd, Lockesdonkey, Crisco 1492, Kriskhaira, Closedmouth, Mike1024, CharlieHuang, Moomoomoo, Isaachiew, PREhse, Patiwa, Luk, A bit iffy, SmackBot, Lawrencekhoo, Tharsaile, Eskimbot, J.J.Sagnella, Edgar181, Hmains, Chris the speller, LinguistAtLarge, Thumperward, TheNate, Can't sleep, clown will eat me, A Geek Tragedy, OrphanBot, Rrburke, Wine Guy, Flyguy649, Astroview120mm, Stroika, Bezapt, Tesseran, Ceoil, Deathregis, Felix-felix, Gobonobo, F1r3r41n, Stefan2, Tigrisnaga, Ace Class Shadow, Midnightblueowl, Hu12, Iridescent, JMK, JoeBot, Sinaloa, Wjejskenewr, J Di, T-W, Emote, CmdrObot, Neodammerung, Banedon, FlyingToaster, King Hildebrand, Jac16888, Objectivist-C, Two hundred percent, Rifleman 82, CorpX, Caris42, Lgnuts, Jayen466, Acs4b, Christian75, Sandalian, Aldis90, Thijs!bot, Zickzack, Reil, John254, A3RO, Merbabu, CharlotteWebb, Nick Number, CarbonX, Big Bird, Mentifisto, Niduzzi, AntiVandalBot, Luna Santin, Seaphoto, Julia Rossi, Petalcorin, Myofilus, AubreyEllenShomo, Jimothytrout, Instinct, Maias, Zack2007, Angelofdeath275, Magioladitis, VoABot II, Dekimasu, TheAllSeeingEye, Kim Dent-Brown, MyNameIsNeo, Alternativity, Andryono, Indon, The book worm, ArmadilloFromHell, Kristatos, SKULLSPLITTER, Patstuart, B9 hummingbird hovering, MartinBot, Bradford44, Rettetast, Rodan44, CommonsDelinker, Frania, Gunkarta, S.dedalus, Siliconov, J.delanoy, Pharaoh of the Wizards, Dani seti-awan, Gabe420, Necromanci, (jarbarf), Belovedfreak, Cadwaladr, Mmhidayat, The Show-Ender, SJP, Robertgreer, Morinae, Joshua Issac, Shahrial, WJBscribe, Cheongpingpau, Idioma-bot, Genjuutina, Chris Coats, TXiKiBoT, MooseKin, Sankalpdravid, Martin451, Matahari Pagi, Tsumaru, AODespair, Victor pogadaev, Yiml12, Tr33zon, SieBot, StAnselm, Tiddly Tom, Scarian, Jmann1991, Dickdickdick, Keilana, BlueAzure, Momo san, Zalktis, Barafu Albino Cheetah, Antonio Lopez, BHenry1969, Martarius, ClueBot, Abukabir, Rodhullandemu, Ul-tenth, Chessy999, Drmies, SuperHamster, Hafspajen, Niceguyedc, Harimauangkara79, Idkidcdamn, Doprendek, Dhkwak, Thingg, Vanished user uih38riw4hjlsd, XLinkBot, SilvonenBot, Mm40, Thatguyflint, MatthewVanitas, Hoplophile, Addbot, Anjang Akuan, Dawynn, Landon1980, Poperaper2000, Poperaper2002, Download, Arteyu, Tide rolls, Funglunf, Fried-peach, Luckas-bot, Yobot, Darx9url, AnomieBOT, Kris Weezy, Jim1138, Xufanc, Ulric1313, Krisandm, Addihockey10, Capricorn42, Nasnema, Petropoxy (Lithoderm Proxy), Blue tooth7, Guiltyfeet, Shadowjams, Surv1v411st, The Great Detective, Pinethicket, Jschnur, Krisanddavid, Information yes, Jauhienij, Zag1024, Swampo, Dbuttin, BarnardKnox, 7even, Filhistorydotcom, Victor Pogadaev, Stroppolo, Ripchip Bot, EmausBot, John of Reading, Super48paul, Wiccywawa, Jim Michael, Peeweebee, JDDJS, Shuipzv3, Kris159, FurrySings, ClueBot NG, Dru of Id, Defusionindex, Helpful Pixie Bot, Strike Eagle, BG19bot, Myon9, 3helenard, CitationCleanerBot, Blackmoli, BattyBot, Abidingdoubt, ChrisGualtieri, ArtProf, Patrgrinny, Billyshiverstick,

Morfusmax, Resutorante, Uafyee, MaungSiliwangi, Mas Rodin, Lucy1982, Nagasasra71, Ahmadmukhlis24, Jeblat, Mufidkce, TranquilHope and Anonymous: 328

- **Sword Kladenets** *Source:* <http://en.wikipedia.org/wiki/Sword%20Kladenets?oldid=634805351> *Contributors:* Varlaam, Kpalion, Ghirlandajo, Marasmusine, Rjwilmsi, Marasama, Brandmeister (old), Vanka5, SmackBot, CharlotteWebb, Escarbot, Nick7777, Urco, Glossologist, Shakko, Goustien, Addbot, Chamal N, Greg Holden 08, AnomieBOT, Kiyoweap, GoingBatty, DrPhen, Hmainsbot1, Monkbob and Anonymous: 4
- **Kusanagi** *Source:* <http://en.wikipedia.org/wiki/Kusanagi?oldid=641427056> *Contributors:* Kpjas, Amillar, Kowloonese, Kchishol1970, V, Minesweeper, Notheruser, Bueller 007, Amc aja, Emperorbma, WhisperToMe, Tpb radbury, Masssiveego, Gentgeen, Robbot, Sheridan, Kent Wang, Carlj7, Xanzzibar, Gerbano, DocWatson42, Oberiko, Lord KRISHNA, Snap Davies, Revth, Kpalion, Auximines, Andycjp, Kuralyov, Tzarius, Fg2, Andy Christ, Sysy, Rama, GalanM, Dbachmann, MBisanz, Bendono, Jgremillot, Cmdrjameson, JadziaLover, ReyBrujo, LordAmeth, Kelly Martin, Firsfron, Percy Snoodle, NeoChaosX, Lionelster, The Mighty Ren, Eirikr, MikeDockery, Gryffindor, Lockley, Nandesuka, Winhunter, Gurch, Mitsukai, Jefu, DTOx, Gdrbot, Satanael, Kirill Lokshin, Gaius Cornelius, Randall Brackett, Pagrashtak, Boneheadmx, Doulifee, Darksidex, Mkill, Sandstein, Timtak, Omenda, Nikkimaria, Jimbobwu, SmackBot, Errarel, Kintetsubuffalo, Canned-pasta, Onebravemonkey, Istarlamanion, Nasutiyagyu, The Rogue Penguin, Handonsøj, WSaindon, Darknessmatinee, OrphanBot, Rusty16, Urahara, LordHoborgXVII, Tydus Arandor, Odin89, Ryulong, CmdrObot, Ventifax, Monsieur Aubergine, Cydebot, Robotmafia, Draquoir, Gogo Dodo, Omegasquirrel, Fer Shi, Jay32183, JamesAM, Jpark3909, Plumcherry, Byakuren, YourMessageHere, CommanderCool1654, Varlet16, Goldenrowley, Darklilac, Tempest115, Aebliss, Fiasco229, Squidonius, Kabuto Yakushi, Erkan Yilmaz, Lincstrunk, Kratos 84, Power level (Dragon Ball), Igno2, Holaday002, Citygirl12321, Princessshikarimono, Pi314-429, TXiKiBoT, James.Spudeman, Seraphchoir, Ehow90, Awcline, AlleborgoBot, Kyuubi-jutsu, DrHacky, Goustien, Soviet Commando, Echelion83, Iamwisesun, ClueBot, Czarkoff, Drmies, Sasuke9031, ChaosAngelZero, Suigetsu, Gyozilla, Dudedubba, Xorte-renshe, Addbot, Lightbot, Frehley, Yobot, Yngvadottir, AnomieBOT, Rubinbot, Mintrick, Xqbot, King Geiseric, SebRovera, RibotBOT, Chatsam, Blackguard SF, Klobis, AMorozov, DrilBot, Cramyourspam, Hummmerlittle, Amatsu-Mikabushi, AvicBot, ClueBot NG, Jamo58, Duende-Poetry, Kitty kat that farts and Anonymous: 194
- **Sword of Attila** *Source:* <http://en.wikipedia.org/wiki/Sword%20of%20Attila?oldid=642173044> *Contributors:* Rmhermen, Wetman, Kpalion, KFan II, Str1977, DVdm, Tresckow, SmackBot, Korossyl, VolkovBot, Nedrutland, Mankar Camoran, Goustien, Niceguyedc, Addbot, Cst17, Xqbot, Brad101AWB, Dewritech, JDDJS, ZéroBot, Macarenses, Helpful Pixie Bot, Dourios, BattyBot and Anonymous: 6
- **Taming Sari** *Source:* <http://en.wikipedia.org/wiki/Taming%20Sari?oldid=623000763> *Contributors:* Earth, Everyking, Kpalion, Eastpaw, Rjwilmsi, Stoph, Shafarin, Sherool, RussBot, DanMS, CLW, SmackBot, Aelfthrytha, Bazonka, Two hundred percent, Puellanivis, Indon, Morinae, Cidb123, Billinghurst, Mastrahi, Pasir salak, Iggy Higgins, Gordonofcartoon, Crying man, Gundaladankancil, Scottdoc, Addbot, Hellboy2hell, Luckas-bot, Darx9url, J04n, Locobot, Faerra, Staszek Lem, Manytexts, BG19bot, Beruangbear, BattyBot, Aininazura, Hmainsbot1, SamoaBot and Anonymous: 21
- **Shamshir-e Zomorrodnegar** *Source:* <http://en.wikipedia.org/wiki/Shamshir-e%20Zomorrodnegar?oldid=571265990> *Contributors:* Kpalion, Mani1, Satanael, Herostratus, Cydebot, Alucard (Dr.), Coryj101, Alborz Fallah, Goustien, Addbot, Xqbot, King Geiseric, Elockid, Al-imughal69 and Anonymous: 5
- **Totsuka-no-Tsurugi** *Source:* <http://en.wikipedia.org/wiki/Totsuka-no-Tsurugi?oldid=636273483> *Contributors:* Kpalion, Kirill Lokshin, Sandstein, SmackBot, Noian, Connormah, KrytenKoro, Iohannes Animusos, Addbot, Ptbotgourou, Xqbot, Azurfrog, Klobis, Hauke Leon, Alph Bot, EmausBot, Epic77777, Tosiaki! and Anonymous: 12
- **Flaming sword (mythology)** *Source:* [http://en.wikipedia.org/wiki/Flaming%20sword%20\(mythology\)?oldid=636870506](http://en.wikipedia.org/wiki/Flaming%20sword%20(mythology)?oldid=636870506) *Contributors:* Finlay McWalter, Izalithium, Kappa, Bkwillwm, Satanael, Reverendgraham, RyokoMocha, Ripper234, Zero1328, Ephilei, Appleseed, SmackBot, Gilliam, Bjankuloski06en, A. Parrot, Malavik, Aldis90, RobbieG, Epbr123, Biruitorul, Tchoutoye, Dream Focus, Ja 62, Jackodamisno, Oxy-moron83, Goustien, Datat11, Soporaeternus, Mild Bill Hiccup, Kathleen.wright5, Andrei Iosifovich, Elizium23, Addbot, AvicAWB, Mcmatter, ClueBot NG, JohnChrysostom, Mogism, Akling7777 and Anonymous: 28
- **Cura Si Manjakini** *Source:* <http://en.wikipedia.org/wiki/Cura%20Si%20Manjakini?oldid=548686760> *Contributors:* Nick Number, Orhanghazi, EmausBot, Aplikasi and PhnomPencil
- **Caladbolg** *Source:* <http://en.wikipedia.org/wiki/Caladbolg?oldid=585568849> *Contributors:* Ix fd64, Bogdangiusca, Jeffq, DocWatson42, Kpalion, Siroxo, Phil1988, Civanfan, Jkf6030, Snow steed, Aecis, B0at, Ogress, Seancdaug, Godheval, Nicknack009, Guardian of Light, Cuchullain, JdforresterBot, Mitsukai, Guliolopez, Satanael, GeeJo, Maxamegalon2000, Mystinar, Lalibo X, DynamoDT, Ollamh (fr), Cydebot, Thijs!bot, Darkshadow2247, Jackodrago27, Fighting Dreamer, Vox Rationis, Wbuehling, Zerokitsune, Enviroboy, Slayerofangels, Goustien, Terro-rofdeath93, Mattballard08, Vianello, Addbot, Cagwinn, JDDJS, ClueBot NG, Khazar2 and Anonymous: 44
- **Excalibur** *Source:* <http://en.wikipedia.org/wiki/Excalibur?oldid=643948361> *Contributors:* Sodium, Bryan Derksen, Ap, Sjc, Wayne Hardman, Shsilver, William Avery, Frecklefoot, Ubiquity, Tim Starling, Paul A, Ihcoyc, Ahoerstemeier, Александър, Glenn, Scott, Charles Matthews, Poor-brother, Morven, Wetman, Masssiveego, Jeffq, Dimadick, Robbot, Pibwl, Timrollpickering, Wereon, Ninjamask, JamesMLane, DocWatson42, Oberiko, Angmering, Xerxes314, Kpalion, Egomaniac, Mckaysalisbury, Everttype, Nobody.de, Kuralyov, Peaked, Peter bertok, Scout32, Kasreyn, Adashiel, Kate, Mike Rosoft, Jkf6030, Discospinster, Rich Farmbrough, Narsil, Dbachmann, Kross, EurekaLott, ZayZayEM, Franey, Angie Y., JeR, Nesnad, Palmcluster, Alansohn, Anthony Appleyard, V2Blast, Snowolf, Max rspct, G026r, Nicknack009, New Age Retro Hippie, Woohookitty, Jibbley, RHaworth, Whitehorse1, Percy Snoodle, Reikeaous, Exxolon, Gimbo13, Yorik, Graham87, KyuuA4, Cuchullain, Mana Excalibur, Atlasia, Sallaman, Sango123, Flearosca, Yamamoto Ichiro, FlaBot, JdforresterBot, RexNL, Mitsukai, King of Hearts, DVdm, The Rambling Man, Sus scrofa, YurikBot, Farside6, Pigman, Chensiyuan, Wimt, GeeJo, Bullzeze, NawlinWiki, Temps, Bloodfoxx, Maikeru Go, Nick, PhilipO, GracieLizzie, Dbfirs, Zythe, Jedi Striker, Private Butcher, E Wing, JQF, Piecraft, Katieh5584, Thomas Blomberg, DVD R W, The Minister of War, Wai Hong, SmackBot, Uthanc, K-UNIT, C.Fred, KocjoBot, Asado, Delldot, J.J.Sagnella, Alex earlier account, Kstrubb, Sloman, Ema Zee, Bjmmullan, Thumperward, Deli nk, DHN-bot, Nedlum, AgentFade2Black, Nakon, Han-nuMakinen, DynamoDT, Weregerbil, Tony esopi patra, Marcus Brute, Andrew Dalby, Kuru, Gobonobo, Tlesher, Stoa, Battloid, Darkedge, Zelljrc, Ζεύς, Johnmc, Sijo Ripa, AlbertW, DabMachine, JoeBot, LadyofShalott, Civil Engineer III, Anger22, YF-23, Lordofpaint7, J Milburn, Adam Keller, Wafulz, Mikal1h, Rwf lammang, Halbare, St Fan, Richard Keatinge, Cydebot, Draquoir, Gogo Dodo, Sloth monkey, Knight45, Gimmetrow, Rosser1954, Thijs!bot, Epbr123, X201, Dfrg.msc, Qp10qp, Anshelm '77, AntiVandalBot, Kitty Davis, NeilEvans, Flibjib8, LibLord, Myanw, MER-C, FelsenVonEngland, Airbreather, Dream Focus, Kirrages, Siddharth Mehrotra, Bongwarrior, Careless hx,

Cadsuane Melaidhrin, Haldir of Iothlorien, Thernlund, Wrad, Rushwolf, Lenticel, Blazencypher, Xtifr, Foregone conclusion, Irishhick123, Mycroft7, CommonsDelinker, AlexiusHoratius, J.delanoy, Jediforce, Rrostrom, Uncle Dick, SilverFoxLondon, Katalaveno, NewEnglandYankee, Malerin, Killermarine, STBotD, DorganBot, El changuito, Deor, VolkovBot, ABF, Christophenstein, Ex-caliburn, Philip Trueman, TXiKi-BoT, Unokuha, Nazgul02, Gbaor, Yohowithrum, BotKung, Madhero88, Michaeldsuarez, STEALTH RANGER, Sapph, AlleborgoBot, Chuck Sirloin, Magnifier, Vanessawang123, Slayerofangels, Bob fregman, Gaelen S., Mfcayley, Randommelon, Phe-bot, Caltas, Matthew Yeager, Yintan, C.Majik, France3470, Jpelton, Bentogoa, Aillema, Beefy247, Android Mouse Bot 3, Jotto2wonder, Liveattheapocalypsecabaret, BenoniBot, Filam3nt, Anchor Link Bot, Struway2, Escape Orbit, ClueBot, TransporterMan, The Thing That Should Not Be, Renacat, Pi zero, Drmies, Cp111, Harland1, LizardJr8, Ficbot, Excirial, Jusdafax, ToNTonNi, PokeWarrior, 7&6=thirteen, Holothurion, Jimbelton, Versus22, Chuckt94, XLinkBot, Duncan, Arundq, SilvonenBot, Hrothgar cuning, GabeAB, Luwilt, Addbot, Pevalwen, JBSupreme, Gladius Terrae Novae, DougsTech, CanadianLinuxUser, Chamal N, Kartin, Favonian, Kyle1278, Toa Poortoran, SpBot, Alpinwolf, Watermeller, Tide rolls, Legobot, Luckas-bot, Yobot, Amirobot, IW.HG, Jim1138, Mintrick, Ulric1313, RandomAct, MaterialsScientist, QaBobAllah, Raven1977, Xqbot, Dr.pukha, Capricorn42, Goingplantso, LagansterM, MidniteProphet, Flamedemon1137, Riotrocket8676, Aurush kazemini, DITWIN GRIM, Setzerulez210, MBelzer, Circus of the Sun, KireiShojo, Dger, HappyUR, Smuckola, Moonraker, Phearson, KobeBlackMamba, Nar-whal2, Uberhill, Dinamik-bot, Tashivana, Cagwinn, Areat, Bluefist, Tbhotch, Arussom, Mean as custard, Bento00, DawnHorizon, Emaus-Bot, Imunehi, KB5220, Ibis12181, Stephendickson, Slightsmile, Tommy2010, TuHan-Bot, Wikipelli, JDDJS, Lobsterthermidor, Susfele, GeorgeLincoln 244567899, Medeis, Wayne Slam, Mcmatter, L1A1 FAL, Donner60, 1975tomaz, Orange Suede Sofa, Gwyn-ap-Nudd, Peter Karlsen, Inspectorcritic, Domjenkin, Xanchester, ClueBot NG, TucsonDavid, This lousy T-shirt, Satellizer, ANGELUS, Intforce, Dream of Nyx, Widr, Metaknowledge, BlackGardevoir, Helpful Pixie Bot, HMSSolent, Calabe1992, Sergekaracalchu, Socialj, Bigexcalibur, DrPhen, Guy.shrimpton, Hobbington, Writ Keeper, Wayne2310, Excaliburtroll, Alma9999, Darylgolden, Kennytogs, Torvalu4, NitRav, Epicwo, JY-Bot, 09lawso, Red200, Sdfsfsf, Magnifica 13, Jfdouble, Lugia2453, Faizan, Jwoodward48wiki, Camyoung54, Tentinator, AmberLeeDavis, Efemeros1, Mewmewmew1231242134213412312, TombProphecy, Wikiasomeness11, LameDump, Hurdaburp, Dwinchester267, Gandalf-Baggins, Beckster1999, Dr.funtimes, Tonathan100, 302ET, Shdydwns4 and Anonymous: 538

- **Claíomh Solais** Source: <http://en.wikipedia.org/wiki/Claíomh%20Solais?oldid=641389699> Contributors: Ahoerstemeier, DocWatson42, Kpalion, Jossi, Karol Langner, MacGyverMagic, Scottjdownes, Jnestorius, Snow steed, QuartierLatin1968, Differentgravy, Katefan0, Angr, Kelly Martin, Cuchullain, Rjwilmsi, Voretus, Whateley23, Alphachimp, Satanael, Dlyons493, Nae'blis, SmackBot, Melchoir, Bluebot, Hibernian, Korovioff, Doczilla, Omegafinal, Cydebot, Kresnik Ahtreide, Magioladitis, AlleborgoBot, Goustien, Seanacha, Felix Folio Secundus, Addbot, SamatBot, Yobot, AnomieBOT, Alessandro Migliore, Xqbot, Cavila, FrescoBot, Kiyoweap, RjwilmsiBot, John of Reading, JDDJS, Newbiepedian, Helpful Pixie Bot, Guy.shrimpton, Noeljnolan, Illya ravenheart and Anonymous: 36
- **Thirteen Treasures of the Island of Britain** Source: <http://en.wikipedia.org/wiki/Thirteen%20Treasures%20of%20the%20Island%20of%20Britain?oldid=619881303> Contributors: Jeffq, Auric, Zigger, Kpalion, DNewhall, Kuralyov, Paul J, CALR, CanisRufus, Nicknack009, Cuchullain, Nightscream, RangeK, Mitsukai, SteveBaker, Pigman, Theelf29, 12Shark, Tevildo, SmackBot, Aetheling1125, Chris the speller, Bluebot, Edricson, Rhydd Meddwl, Cydebot, Enaidmawr, Trusilver, Goustien, TX55, Capitalismojo, SuddenFrost, Addbot, Redheylin, Numbo3-bot, Yobot, HidariMigi, Cavila, ErnestPe, Cnwilliams, Amtin, Jamesx12345, Sugarcoatedgirl, Goldenhawk300 and Anonymous: 16
- **Fragarach** Source: <http://en.wikipedia.org/wiki/Fragarach?oldid=616821142> Contributors: Delirium, Skysmith, Minesweeper, LittleDan, Lee M, RickK, Mirv, Auric, Syntax, Finn-Zoltan, Kpalion, Critto, Jossi, Snow steed, QuartierLatin1968, Nicknack009, P Ingerson, Rjwilmsi, Whateley23, Mitsukai, Pigman, GeeJo, Thiseye, Countakeshi, Izaak, Robbstard, Colonies Chris, Mark Lungo, DragoonWraith, Vanisaac, CmdrObot, Cydebot, The Wanderer, Hut 8.5, Vox Rationis, Captain panda, Trigaranus, Goustien, Addbot, Ironholds, Lily 8789, Mintrick, Alessandro Migliore, King Geiseric, Oteta, Wzhang024, LucienBOT, ClueBot NG, Mogism, Midlothian09, Nunovalent21 and Anonymous: 34
- **Gram (mythology)** Source: [http://en.wikipedia.org/wiki/Gram%20\(mythology\)?oldid=619842115](http://en.wikipedia.org/wiki/Gram%20(mythology)?oldid=619842115) Contributors: Bryan Derksen, Jeronimo, Lupinoid, Glenn, Dcoetzee, Haukurth, Richard Rhode, Robbot, Rholton, Zake, DocWatson42, Wiglaf, Kpalion, Piotrus, Sam Hocevar, Andy Christ, Metahacker, Aquillion, TheParanoidOne, ABCD, Briangotts, Jörg Knappen, Rjwilmsi, Mr.Unknown, FlaBot, Nihiltres, Pathoschild, Mitsukai, D.brodale, Chobot, Jpacold, Satanael, YurikBot, Koveras, GeeJo, Knyght27, Bloodofox, Cynehelm, Zwobot, Vicarious, Sardanaphalus, SmackBot, Colonies Chris, DynamoDT, Drake Clawfang, Thesenis, Gizmo II, Paul venter, Knirirr, CmdrObot, AndrewHowse, Cydebot, DragonLord1975, Aldis90, Thijs!bot, Lanky, Fireplace, Serpent's Choice, Shiroryu, RubilacEx, Alro, Captain panda, Jackson070792, Zerokitsune, Hthth, Popalocke, WarddrBOT, Interfear2, Broadbot, Schnurrbart, Ayllos, AlleborgoBot, Goustien, ImageRemovalBot, WikipedianMarlith, Deanlaw, PixelBot, Gyozilla, Ban Bridges, Chirmaya, Addbot, Twelbes, LaaknorBot, Htews, Donfbreed, ArtemisDaFowl, Xqbot, I Feel Tired, GrouchoBot, Hauganm, Lotje, RjwilmsiBot, WikitanvirBot, Finn Bjørklid, Gaffer206, JDDJS, ZéroBot, Helpful Pixie Bot, Spjorgenson, Abernst2, ABozesan and Anonymous: 74
- **Hrunting** Source: <http://en.wikipedia.org/wiki/Hrunting?oldid=583684059> Contributors: Shane613, Jeffq, Dave6, Wiglaf, Kpalion, Rich Farmbrough, Snow steed, CanisRufus, NTK, Sciuirinae, Stemonitis, Marasmusine, Polyparadigm, Briangotts, Rjwilmsi, FlaBot, JdforresterBot, Mitsukai, Masamunecyrus, Countakeshi, Jedi Striker, Trainra, KateH, Sandstein, SmackBot, Classicfilms, Ourai, Midnightblueowl, Cydebot, MER-C, Secret Squirrel, MarcusMaximus, STBot, FuegoFish, Holme053, Isulfir, Seth66, Goustien, Gravitone2, Jeschiffres129, Holothurion, Addbot, Mintrick, ArthurBot, Fluke42, FrescoBot, Acro89, Manuelseradilla, DrilBot, ArwinJ, Matthewcgirling, ClueBot NG, Wikigold96 and Anonymous: 24
- **Nægling** Source: <http://en.wikipedia.org/wiki/Nægling?oldid=568533089> Contributors: Kpalion, Briangotts, Denjo, Jedi Striker, BranStark, Cydebot, Mrohrer, Ikanreed, Berig, Idda, Goustien, Gravitone2, Saruhon, Drmies, Addbot, JBSupreme, Yobot, Mintrick, King Geiseric, TechBot, Ælfgar, Helpful Pixie Bot, Wordwyrn and Anonymous: 17
- **Dáinsleif** Source: <http://en.wikipedia.org/wiki/Dáinsleif?oldid=541045209> Contributors: Kpalion, Chobot, Sardanaphalus, EDUCA33E, Sigo, Thijs!bot, AlleborgoBot, Shakko, Goustien, Deanlaw, Addbot, Yngvadottir, King Geiseric, DrilBot and Anonymous: 1
- **Hqfuð** Source: <http://en.wikipedia.org/wiki/Hqfuð?oldid=573581852> Contributors: Kpalion, MystBot, Addbot, Yobot, JD-DJS, Modelreplaycents, Helpful Pixie Bot and SteenthIwbot
- **Hrotti** Source: <http://en.wikipedia.org/wiki/Hrotti?oldid=573581835> Contributors: Altenmann, DocWatson42, Kpalion, Melaen, SmackBot, Cydebot, Sigo, PamD, Thijs!bot, Arcadina, LordAnubisBOT, Goustien, Robbie098, Addbot, SWINGTALL, Chamal N, Luckas-bot, Erik-TheBikeMan, JDDJS and Anonymous: 2

- **Lævateinn** *Source:* <http://en.wikipedia.org/wiki/L%C3%A6vateinn?oldid=578284433> *Contributors:* Haukurth, Kpalion, Firsfron, Rjwilmsi, Bloodofox, SmackBot, Cydebot, N J B, Aldis90, Lanky, Goldenrowley, Alphachimpbot, Dorgan swe, HarkenSlash, Jackson070792, GEWilker, Kennethhayes, Mattaru, Wasami007, Ninja housewife, Addbot, Holt, LaaknorBot, Yobot, Yngvadottir, Xqbot, King Geiseri, LucienBOT, MondalorBot, Sinick, ChuispastonBot and Anonymous: 14
- **Legbiter** *Source:* <http://en.wikipedia.org/wiki/Legbiter?oldid=580570438> *Contributors:* Kpalion, Dbachmann, OGoncho, SmackBot, Midnightcomm, JMK, Nekohakase, Gnome (Bot), Alaibot, Time's shadow, Targetter, Dsp13, Goustien, Auntof6, Yobot, King Geiseri, RjwilmsiBot, JDDJS and Anonymous: 2
- **Mistilteinn** *Source:* <http://en.wikipedia.org/wiki/Mistilteinn?oldid=577706539> *Contributors:* Gentgeen, Kpalion, Rich Farmbrough, Kenb215, Sardanaphalus, BiT, Vina-iwbot, Sigo, VolkovBot, Zombiflava, Goustien, MystBot, Addbot, Holt, Yobot, Mintrick, Erik9bot, LucienBOT, Wiki899435, ZéroBot, Dorotheidainn and Anonymous: 5
- **Ridill** *Source:* <http://en.wikipedia.org/wiki/Ridill?oldid=541723414> *Contributors:* Kpalion, Rich Farmbrough, Melaen, Briangotts, Illumi the throw, SmackBot, Cydebot, Sigo, Thijs!bot, MarshBot, Arcadina, Jackson070792, TXiKiBoT, Libra00, Trialzero, Goustien, JL-Bot, ClueBot, Excirial, Addbot, SpBot, Erik9bot, We hope, AvicAWB, Vanished user fois8fhow3iqf9hsrlgkjw4tus, Mantis Aurelius and Anonymous: 9
- **Skofnung** *Source:* <http://en.wikipedia.org/wiki/Skofnung?oldid=509374845> *Contributors:* Kpalion, Svartalf, Satanael, Shimirel, Thiseye, SmackBot, Royalguard11, Elagatis, Patchen, Cydebot, Goustien, King Geiseri, Erik9bot and Anonymous: 4
- **Tyrfing** *Source:* <http://en.wikipedia.org/wiki/Tyrfing?oldid=575034137> *Contributors:* Bryan Derksen, Ihcoyc, TUF-KAT, Haukurth, Joshk, Xanzzibar, Wiglaf, WiseWoman, Kpalion, Kuralyov, Andy Christ, Tostadora, Rama, Florian Blaschke, Snow steed, Rsmelt, BDD, Briangotts, FlaBot, Mitsukai, Random user 39849958, C777, Curpsbot-unicodify, Carlosguitar, SmackBot, Hanchi, Melchoir, Yonyogea, Bluebot, PedroAGontijo, Freederick, Iridescent, CmdrObot, Cydebot, Walgamanus, Marcus Tee, Eilev G. Myhren, Twxs, ArchStanton69, Berig, Baalpe-teor, ErebusRed, VolkovBot, TXiKiBoT, Crevox, Jalo, YLSS, SieBot, Amccune, Goustien, Iohannes Animus, Gyozilla, CapnZapp, Addbot, TheDestitutionOfOrganizedReligion, Holt, Lightbot, Luckas-bot, Yobot, Mintrick, King Geiseri, Locos epraix, J04n, Erik9bot, EmausBot, ZéroBot, Michaelmas1957 and Anonymous: 35
- **Almace** *Source:* <http://en.wikipedia.org/wiki/Almace?oldid=548334012> *Contributors:* Jeffq, Securiger, Kpalion, Kusunose, FlaBot, Jdfor-resterBot, Satanael, Pigman, Kungfuadam, Vertigozoropa, Paladinwannabe2, Cydebot, Holme053, Goustien, Addbot, Yobot, RjwilmsiBot, LCS check and Anonymous: 4
- **Curtana** *Source:* <http://en.wikipedia.org/wiki/Curtana?oldid=633373608> *Contributors:* RodC, Everyking, OrangUtanUK, Dbachmann, Sherur-cij, CyberSkull, Thruston, Cuchullain, Kerowyn, YurikBot, Fastifex, Aubisse, DMS, TKD, RiseRobotRise, Texas William, Besha, JMK, Richard75, Cydebot, DuncanHill, Cobi, STBotD, VolkovBot, Philip Trueman, AlleborgoBot, Azriel637, Wiki781, Darth Chyrsaor, Cameron, Goustien, AlptaBot, Joyeusa, Addbot, Dawynn, FrescoBot, EmausBot, Wikijohn33, ClueBot NG, Adirlanz, Zenvaharo and Anonymous: 32
- **Durendal** *Source:* <http://en.wikipedia.org/wiki/Durendal?oldid=633044246> *Contributors:* Olivier, Ixfer64, RodC, Wetman, Mirv, Wereon, Marc Venot, DocWatson42, Varlaam, Frencheigh, Kpalion, Phil1988, Cauffman, Sam Hocevar, Markussep, Remuel, Suguri F, OGoncho, Sherurcij, CyberSkull, Inky, Melaen, SpaceCaptain, BillC, Cuchullain, FlaBot, Eldamorie, Rune.welsh, Mitsukai, Stormwatch, Ravenswing, Satanael, Semolo75, Kungfuadam, Xaban, SmackBot, KageNoKaze, Ron Bes, Tsca.bot, Chenry, Rkmlai, Vegarg, Iridescent, Clarityfiend, AristonAstuanax, Cydebot, 79spirit, Aldis90, Parsecboy, Dave4mame, Homie07, Alekjds, R'n'B, VolkovBot, Sethpt, TXiKiBoT, Pishogue, SieBot, VVVBot, Goustien, BHenry1969, CielEmiya, Kneplerle, Alexbot, Estirabot, Ebedic.de, InternetMeme, Grandma-redactrice, Addbot, Carlos Luis M C da Cruz, Musclicar169, Luckas-bot, Yobot, AnomieBOT, J04n, Erik9bot, LucienBOT, Dinamik-bot, Paulette Lams, Zebix, ReinflecheZ, JDDJS, Melvin Mosely, BB-PB, Helpful Pixie Bot, Heptaparaparshinokh, ChrisGualtieri, Haatch, KyranMarbh and Anonymous: 75
- **Hauteclere** *Source:* <http://en.wikipedia.org/wiki/Hauteclere?oldid=633044460> *Contributors:* Olivier, Maximus Rex, Jeffq, DocWatson42, Kpalion, Rama, TenOfAllTrades, Cuchullain, JdforresterBot, Mitsukai, Satanael, Mercury McKinnon, Pigman, Sneftel, Kungfuadam, Smack-Bot, Wizardman, Cydebot, Goldenrowley, Captain panda, Coryj101, Goustien, Addbot, Elfex, Mintrick, Erik9bot and Anonymous: 9
- **Joyeuse** *Source:* <http://en.wikipedia.org/wiki/Joyeuse?oldid=636128723> *Contributors:* Maury Markowitz, Olivier, Slawojarek, DocWatson42, Kpalion, OrangUtanUK, Discospinster, Rama, Dbachmann, Kwamikagami, Markussep, Sherurcij, Kazvorpall, Cuchullain, BD2412, Rjwilmsi, Angusmclellan, Yamamoto Ichiro, Eldamorie, Kidbritish, Mercury McKinnon, YurikBot, Kungfuadam, SmackBot, Hr2, Betacommmand, NeuCeU, Tamfang, Dodo bird, JMK, Cydebot, Garik, Aldis90, Thijs!bot, WLU, LordAnubisBOT, VolkovBot, Tancrede, Schnurrrbart, Tri-alzero, Goustien, Kudret abi, Hamiltondaniel, LaVey Charkus Veros BeruDeJusu, Redsim, Oskar71, Addbot, The Quill, Quintus fabius, Luckas-bot, Ulric1313, Jdsteakley, RibotBOT, Louperibot, EmausBot, JDDJS, Liuthar, ClueBot NG, Helpful Pixie Bot, Dourios, Mogism and Anonymous: 34
- **Murgleys** *Source:* <http://en.wikipedia.org/wiki/Murgleys?oldid=643996842> *Contributors:* Kpalion, MZMcBride, Pigman, Wizardman, Reedy Bot, Coryj101, Goustien, JL-Bot, Addbot, Mintrick, Mppc, Kiyoweap, JDDJS, Helpful Pixie Bot and Anonymous: 1
- **Précieuse** *Source:* <http://en.wikipedia.org/wiki/Pr%C3%A9cieuse?oldid=622416479> *Contributors:* Olivier, Kpalion, Mendaliv, Wizardman, Magioladitis, Coryj101, Coching, Goustien, Addbot, Yobot, Mintrick, Helpful Pixie Bot and Anonymous: 1
- **Tizona** *Source:* <http://en.wikipedia.org/wiki/Tizona?oldid=592637333> *Contributors:* Bryan Derksen, Danny, William Avery, Angela, Charles Matthews, RickK, Seth Ilys, Finn-Zoltan, Kpalion, Bobblewik, Fred Fury, CesarFelipe, Neutrality, Dbachmann, Viriditas, Grutness, Sleigh, Lkinkade, Pol098, WoodenTaco, FlaBot, Jaraalbe, Addps4cat, Caerwine, SmackBot, The Dark, Eakahn, Srnc, OrphanBot, EOZyo, Bolivian Unicyclist, Ser Amantio di Nicolao, Shadowy Crafter, JMK, CchristianDeju, Thijs!bot, Jjadyomite, BladedAngel, Xaverius, Scottmsg, RuineR, CommonsDelinker, McDoobAU93, Akaustav, Caribbean H.Q., Firstorm, Goustien, Fadesga, Der Golem, DumZiBoT, Addbot, Light-bot, LiteralKa, Degenerate-Y, Xqbot, Infinauta, Ekwos, GrouchoBot, FrescoBot, Ngmarle, John of Reading, Luispihormiguero, Dainomite, Hmainsbot1 and Anonymous: 47
- **Colada** *Source:* <http://en.wikipedia.org/wiki/Colada?oldid=619595056> *Contributors:* Kpalion, Dbachmann, Pauli133, Srnc, Willy turner, Bwpach, JMK, Alaibot, JustAGal, Dgadala, Goustien, Addbot, Flewis, Xqbot, Infinauta, Ekwos, Tim1357 and Anonymous: 10

- **Lobera (sword)** *Source:* [http://en.wikipedia.org/wiki/Lobera%20\(sword\)?oldid=621123575](http://en.wikipedia.org/wiki/Lobera%20(sword)?oldid=621123575) *Contributors:* Kpalion, Dbachmann, Caerulean-centaur, Mendaliv, RussBot, Colonies Chris, JMK, Funandtrvl, Qoan, Addbot, Neodop, Yobot, Infinauta, Chatsam, In ictu oculi, EmausBot, ZéroBot and Anonymous: 2
- **Amenonuhoko** *Source:* <http://en.wikipedia.org/wiki/Amenonuhoko?oldid=621623226> *Contributors:* Amcaja, Emperorbma, Nnh, Revth, Shanes, Lectorar, RainbowOfLight, Netkinetic, Shimeru, MikeDockery, TurtleTurtle, Lockley, Mitsukai, Satanael, Kafziel, GeeJo, Grafen, SmackBot, JSpudeman, VanHelsing, Cydebot, Plumcherry, TXiKiBoT, Goustien, Addbot, Mps, Luckas-bot, Mintrick, GrouchoBot, Erik9bot, AvicBot, AlphonseWiki, Duende-Poetry and Anonymous: 18
- **Gâe Bulg** *Source:* <http://en.wikipedia.org/wiki/G%C3%A1e%20Bulg?oldid=618956766> *Contributors:* TUF-KAT, Carbuncle, Haeleth, Critto, Jossi, Kbh3rd, QuartierLatin1968, Mairi, Stevegiacomelli, Ricky81682, Nicknack009, Angr, JarlaxleArtemis, Cuchullain, Whateley23, Mitsukai, SkiDragon, Chobot, MrKeith2317, Pigman, CorbieVreccan, Virogtheconq, E Wing, SmackBot, Deathlibrarian, Tjohntang, Hibernian, Mystinar, OkashiraShinomori, The PIPE, Morio, N Shar, Turlington, Zhane Masaki, Ollamh (fr), JoeBot, SSobotkaJr, FairuseBot, Cydebot, Jameboy, N J B, Hitoshisan, WinBot, MDB913, Andryono, Deanostrodamus, Vox Rationis, FallenTabris, Nik Sage, AlleborgoBot, Ponyo, Chijikusama, Georgehead, Addbot, Tide rolls, Arimareiji, Yobot, Triquetra, Mintrick, DrilBot, Reimmichl-212, Cagwinn, TheWhitefire, ClueBot NG, CelticBadgers, Therealpirateblue and Anonymous: 52
- **Gungnir** *Source:* <http://en.wikipedia.org/wiki/Gungnir?oldid=643425313> *Contributors:* Sjc, TUF-KAT, Lupinoid, Glenn, Haukurth, Ninjamask, DocWatson42, Ausir, Finn-Zoltan, OrangUtanUK, Tail, CesarFelipe, Dbachmann, Jumbuck, TheParanoidOne, Rjwilmsi, FlaBot, Mitsukai, Chobot, YurikBot, JustSomeKid, GeeJo, Bloodofox, Nutiketaiel, Jshunter, Elija, OMenda, Sycthos, Sardanaphalus, Melchoir, Jagged 85, Huon, Bardytown, The PIPE, Morio, GymnoPedia, Cerdic, ChaosAkita, AndrewHowse, Cydebot, Steve Dufour, PKFlashOmega, JAnD-bot, Thedarksage, Appraiser, RockMFR, Zerokitsune, Warex, Chsimps, Idioma-bot, General Toothkhan, Flucht, Nik Sage, Aschilk1, JhsBot, Eubulides, Gerthekiller, SieBot, Happysailor, Martarius, Deanlaw, M4gnum0n, Lx 121, Addbot, Holt, Luckas-bot, AnomieBOT, RibotBOT, MondalorBot, Kibi78704, Cnwilliams, Silver starfish, RjwilmsiBot, Tolly4bolly, ClueBot NG, Primergrey, Widr, Helpful Pixie Bot, Wi11337, Loriendrew, Vikingsquire, Sowlos, Tentinator and Anonymous: 81
- **Lúin of Celtchar** *Source:* <http://en.wikipedia.org/wiki/L%C3%BAin%20of%20Celtchar?oldid=630001038> *Contributors:* Ahoerstemeier, Auric, Jossi, QuartierLatin1968, Alai, JarlaxleArtemis, Angusmclellan, Whateley23, Pigman, GeeJo, Dlyons493, DoctorWorm7, SmackBot, Morio, Ohconfucius, Cydebot, Mjohnson782, Robina Fox, Vox Rationis, Captain panda, AlleborgoBot, SieBot, Cú Culainn, Goustien, TX55, Seanacha, Iohannes Animosus, Notuncurious, Felix Folio Secundus, Addbot, Fyrael, Yobot, The Emperor's New Spy, Alessandro Migliore, Cavila, Kiyoweap, John of Reading, GoingBatty and Anonymous: 10
- **Tonbogiri** *Source:* <http://en.wikipedia.org/wiki/Tonbogiri?oldid=616793406> *Contributors:* Amcaja, Emperorbma, Nnh, GreatWhiteNortherner, Rich Farmbrough, Alansohn, MikeDockery, Lockley, Mitsukai, Hiromushi, SmackBot, Morio, Kareha, Cydebot, Harukaze, Gavia immer, Dekimasu, TomorrowTime, ClueBot, BlueCaper, BOTarate, Addbot, JackieBot, I Feel Tired, FieryDescent, Erik9bot, Fruit.Smoothie, EmausBot, Samuraiantiqueworld, ZéroBot, ClueBot NG, Duende-Poetry and Anonymous: 12
- **Bident** *Source:* <http://en.wikipedia.org/wiki/Bident?oldid=639891864> *Contributors:* Fvw, BD2412, Thiseye, EEMIV, Ale jrb, Aldis90, PKT, Peter Deer, Cynwolfe, KathrynLybarger, Addbot, DougsTech, 84user, Yobot, EvelRavenloch, FrescoBot, Goddess of random, WikitanvirBot, Wikipelli, ClueBot NG, DrPhen, MythBuffer, Snowsuit Wearer and Anonymous: 13
- **Trishula** *Source:* <http://en.wikipedia.org/wiki/Trishula?oldid=638911321> *Contributors:* DopefishJustin, AnonMoos, Robbot, Per Honor et Gloria, Soman, Defleck, Dbachmann, Woohookitty, Dangerous-Boy, John Hill, Jaiprakashsingh, BD2412, Rjwilmsi, Vmenkov, RussBot, Dysmorodrepanis, Syam Kumar, SmackBot, Srkris, MalafayaBot, Colonies Chris, Rama's Arrow, OrphanBot, Karthik.raman, Ne0Freedom, Morio, Snowgrouse, DabMachine, CapitalR, Tawkerbot2, Cydebot, Frater5, Alaibot, Pakada, Thijs!bot, Ekabhishek, Sodabottle, B9 hummingbird hovering, Morinae, Redtigerxyz, Khazanchi, Sniperz11, GlassFET, Cnilep, YURiN, SieBot, StAnselm, DumZiBoT, Addbot, Luckas-bot, Ptbogourou, Tangopour, Viking59, AnomieBOT, Xqbot, Sodacan, Vasisht33, Paisa100%, Gurudass, Louperibot, Jungsuman2005, Vinay84, Jethwarp, BCtl, Sydbeqabarrett, ClueBot NG, Aristitleism, ZarlantTheGreen, BG19bot, MKar, PhnomPencil, Mattbab, Kekamohan, Invisible9876, Puma sajuk, Snowsuit Wearer and Anonymous: 54
- **Holy Lance** *Source:* <http://en.wikipedia.org/wiki/Holy%20Lance?oldid=643909504> *Contributors:* The Anome, Tbarron, Chuq, Tregoweth, KAMiKAZOW, Emperor, Charles Matthews, Adam Bishop, DJ Clayworth, Wetman, David.Monniaux, Jeffq, Rfc1394, JackofOz, Jpbrenna, Anthony, Gwalla, DocWatson42, Tom harrison, Varlaam, Kpalion, Andycjp, Neutrality, Oknazevad, Reflex Reaction, Discospinster, Dbachmann, Robotje, The misha, RaffiKojian, Pearle, Alansohn, Tony Sidaway, Pauli133, Fred26, TSP, Woohookitty, Mathmo, Kelisi, WBardwin, Cuchullain, BD2412, Rjwilmsi, Jweiss11, Gryffindor, Brighterorange, Cfortunato, JdforresterBot, Xcia0069, Mitsukai, BjKa, Str1977, Quuxplusone, Michel BUZE, Shauni, Kummi, Satanael, Kinneyboy90, Pigman, Ikar.us, Hellbus, Gaius Cornelius, Oni Lukos, Alarob, SMcCandlish, Applesseed, Bdve, Revtor07, RevWaldo, Zaroni, SmackBot, Reedy, Herostratus, Roberto Cruz, AKismet, Yamaguchi 先生, Hmains, Ingsoc, Chris the speller, Bluebot, Gonzalo84, Jerry E. Smith, Cmanser, Cplakidas, Mecil, Mfedemolition, Radagast83, SpiderJon, Morio, Kendrick7, Cruist22, Willie D, JoshuaZ, Shiai, MarkSutton, Doctor Hexagon, Optakeover, Astrolog, Clamum, Wjejskenewr, Jpfw, Jason7825, Qqs83, Eastlaw, Tannerhelland, CmdrObot, Wafulz, Fieldmarshal Miyagi, Estéban, Racooper, Rob Maguire, Cydebot, Korky Day, Acg452, Blaisorblade, Rtiztik, Energyfreezer, Asterphage, ARBlackwood, Keraunos, Scottmsg, Nick Number, Tocharianne, Escarbot, RobotG, Fatidiot1234, Tyco.skinner, Alphachimpbot, Pixelface, J'onn J'onzz, Cherylyoung, Hanker, Markoff Chaney, Sam Medany, Cgingold, RahadyanS, Mike Seanson, Freakant, Teknomegisto, Pleather, Gwern, FisherQueen, Anaxial, CommonsDelinker, AlexiusHoratius, J.delanoy, Nev1, SmilesALot, Toxic Ninja, Atama, DorganBot, Lord Rai Sparks, MishaPan, Scewing, VolkovBot, Optix, Nik Sage, Paxcoder, Markhw42, Lots42, JunoBlack, Jclouis, Ivan Boyes, Rhammond2k, Snoito, Starmiter, Necronomicomedian, Jauerback, Peter cohen, Orichalcos13, Shakko, Faradayplank, Ptolemy Caesarion, KathrynLybarger, Bede735, Mkeranat, AMbot, Denisarona, Saurabhsingh.ind, Lwynten, Juandope, Martarius, Lovelylawrenn, Rumping, UrsusArctosL71, Skerries, EoGuy, Citizen Sykes, Podzemnik, Axorc, Drmies, Boksha, Milnews.ca, Toad of Steel, Mr. Laser Beam, Constantine Sergeev, DragonBot, Joeshie, Virtusii, John Nevard, Zero Blazer, Arimis, Bennyandwill, Editor2020, Chiefmiz, Bilsonius, Wildezaphod, WikHead, Ghttybn, Addbot, AkhtaBot, Ronhjones, Chamal N, RTG, BobBeezer, Lightbot, Ettrig, Legobot, Luckas-bot, GerMMM, Jim1138, Mintrick, NinjaAlchemist3050, Ulric1313, DarkLord7Player, ImperatorExercitus, Aff123a, Citation bot, Stevenjroby, Eumolpo, ArthurBot, Xqbot, Alexlange, Addihockey10, 4twenty42o, -Emanuele-, Omnipaedista, Aurast, JeanKuu9, Somesortofguy203, Xiaozhouzhou, Chaheel Riens, AngelDeLaNocheObscuro, Chachap, GossamerBliss, Hamilton36, Jfmantis, Raghuvamsi1990, Skamecrazy123, TheJustObserver, EmausBot, Slightsmile, K6ka, Blacklistfails, JDDJS, Fæ, JohnCengiz77, O' olōstpos,

Lynch047, Wingman417, MonoAV, Chino1138, ClueBot NG, Bewareofgeek, Aram-van, Bernoláková, Helpful Pixie Bot, Qbgeekjtw, Ayushtheposeidon, Vanished user 231c, Patcsmith, BattyBot, ChrisGualtieri, Khazar2, V13201298, DanielC46, Mogism, Cerabot, Mystwriter, Z28scrambler, Animus93, Alexwho314, Mox La Push, ZTW13, Potatohunder65, Arzashkun, CogitoErgoSum14, Iceman49100, Monkbob, Enda McNabola, Mousewax, Frontrow420, MaryGaulke, Corymccarthy, Paradox900 and Anonymous: 329

- **Vel** Source: <http://en.wikipedia.org/wiki/Vel?oldid=637251573> Contributors: Dina, Utcursch, Kums, TheParanoidOne, Wiki-uk, Rjwilmsi, Visor, Spacepotato, SmackBot, 16@r, Skapur, Padmakishore, Cydebot, Subravenkat, Pascal.Tesson, AlaiBot, FastLizard4, John254, Universal Hero, Arulraja, Squidonium, J mareeswaran, Ravichandar84, Vellian, Redtigerxyz, VolkovBot, Nik Sage, Vampromero, Alexbot, Addbot, Luckas-bot, MaterialsScientist, LilHelpa, Xqbot, FrescoBot, Vinay84, EmausBot, John of Reading, SporkBot, Titodutta, BG19bot, Krithikapineapple99, All Worlds, Magentic Manifestations, Lugia2453, Invisible9876, RYBACK WWE, Veera Dheera Sooran, Vatasura and Anonymous: 22
- **Vijaya (bow)** Source: [http://en.wikipedia.org/wiki/Vijaya%20\(bow\)?oldid=642410341](http://en.wikipedia.org/wiki/Vijaya%20(bow)?oldid=642410341) Contributors: Bearcat, Oerjan, Arjayay, RevelationDirect, BattyBot, Sathya dyan, Arjunkturishna90, MythoEditor, Jayakumar RG, Anmol.54 and Anonymous: 3
- **Brahmastra** Source: <http://en.wikipedia.org/wiki/Brahmastra?oldid=641393125> Contributors: Emperor, Sam Spade, Auric, Akella, Rich Farmbrough, Cfaiide, LRBurdak, RJFJR, Versageek, Dangerous-Boy, Zzyzx11, Kbdank71, Bhadani, TotalKarma, Alphachimp, Deeptrivia, UsaSatsui, Sidmohata, SmackBot, Nzd, Chris the speller, Rama's Arrow, Ne0Freedom, Gobonobo, CRGreathouse, Thevarrior, Cydebot, Arun athmanathan, Krishvanth, Kajasudhakarababu, Rahulko, KylieTastic, Redtigerxyz, VolkovBot, Pknema, Profvsprasad, Rishiwelcome, Mikemoral, Atmamatma, Minjoshi, Sunyal, Irritator, Muhanes, Arjayay, Addbot, LGF1992UK, Luckas-bot, Devmars, KDS4444, ArthurBot, LilHelpa, Obersachsebot, Abhilashkoushik6, Erik9bot, FrescoBot, Raga joshi, DrilBot, Dvisha2, C69888, Dswong, SBaker43, Mcc1789, Sven Manguard, HMSolent, BG19bot, Risingstar12, Rakeshmalik91, Shushruth s, BattyBot, Ronit Hazarika, Iksiddhanthrao, ChrisGualtieri, Banda.krishna, Invisible9876, Faizan, Arjunkturishna90, Anmol.54, Gouthamsaravaram, Arijeet Takkar and Anonymous: 91
- **Gandiva** Source: <http://en.wikipedia.org/wiki/Gandiva?oldid=631791059> Contributors: Hyacinth, Niteowlneils, AreJay, LRBurdak, Dangerous-Boy, Zzyzx11, Rjwilmsi, Grafen, Nae'blis, SmackBot, ChaosEmerald, Karthik.raman, Cydebot, JAnDbot, Ekabhishek, Severo, Captain panda, Redtigerxyz, Addbot, Luckas Blade, Pellinore1, Cruz-iglesia, Erik9bot, BG19bot, SantoshBot, Yarzacc, Invisible9876, Donaldduck100, Bladesmulti, MythoEditor, Anmol.54 and Anonymous: 21
- **Shiva Dhanush** Source: <http://en.wikipedia.org/wiki/Shiva%20Dhanush?oldid=639521787> Contributors: Bearcat, Alren, Pearle, Tabletop, Dangerous-Boy, Kbdank71, Rjwilmsi, Bhadani, Bgwhite, Marcus Cyron, Malcolm, SmackBot, Srkris, Rama's Arrow, Karthik.raman, RomanSpa, Mr.Falcon, Captain panda, TX55, Ravichandrae, Randombytes, Addbot, Erik9bot, Dvisha2, Rahul Raj Rai, Jamesx12345, Akash chatur mantis, MythoEditor, Anky24 and Anonymous: 21
- **Sharanga (Hindu mythology)** Source: [http://en.wikipedia.org/wiki/Sharanga%20\(Hindu%20mythology\)?oldid=641129073](http://en.wikipedia.org/wiki/Sharanga%20(Hindu%20mythology)?oldid=641129073) Contributors: Ezhiki, BD2412, Melchoir, Cydebot, Dougweller, Birutorul, Kbhompson, Redtigerxyz, Sfan00 IMG, Unforgivenfrom10feb1992, Wbm1058, BG19bot, MusikAnimal, Cerabot, Jamesx12345, Invisible9876, Aryamanarora and Anonymous: 8
- **Caduceus** Source: <http://en.wikipedia.org/wiki/Caduceus?oldid=639387370> Contributors: Damian Yerrick, The Anome, Ed Poor, Pierre-Abbat, William Avery, Tucci528, Someone else, Leandrod, Llywrch, Wwwolf, Gene Poole, Egil, Ronz, Scott, Csernica, Lee M, Didup, Jallan, Reddi, WhisperToMe, Wetman, Owen, Robbot, Astronautics, Wereon, DocWatson42, Wiglaf, Derobert, Monedula, Michael Devore, Varlaam, Chinasaur, Naufana, Gracefool, Daniel Brockman, Chameleon, Keith Edkins, Jonathan Grynspan, Alexf, Kvasir, Scott MacLean, Redleaf, Icairns, Atemperman, Abdull, Eep², Discospinster, 4pq1injok, Rama, LindsayH, Dbachmann, Bender235, Kjoonlee, Brian0918, Aecis, El C, Kwamikagami, Ray Dassen, Mboedick, Func, Dreish, Dtremenak, JW1805, Jcrocker, AnnaP, Fadookie, CyberSkull, Wouterstomp, ABCD, Kanodin, Cburnett, RyanGerbil10, Firien, Wikiklrsc, Shikai shaw, GalaazV, Marudubshinki, Rjwilmsi, Nightscreeam, OctaneZ, FlaBot, Margosbot, Arasaka, Srleffler, Jeffr, Chobot, YurikBot, Hairy Dude, Raymond Keller, Retodon8, RussBot, Serinde, Killervogel5, Pigman, Goober, Gaius Cornelius, Mike Young, Draeco, NawlinWiki, Bachrach44, RattleMan, Sneko1, Buster79, Chrisbri88, Asarelah, Jkelly, Zzuuzz, RDF, 2fort5r, LeonardoRob0t, Fram, Owain.davies, Jonathan.s.kt, Groyolo, That Guy, From That Show!, SmackBot, Ztrop, InverseHypercube, TestPilot, Melchoir, McGeddon, Unyoyega, Dragonlord kfb, Munky2, Ghosts&empties, Rrburke, Adamantios, Seduisant, Hateless, Savidan, Theodore7, MrMonday, Lisasmall, Enyama, DDima, Nathanael Bar-Aur L., Kingdom heartless, Hvn0413, Midnight-blueowl, EdC, Alki, Hu12, Abdul Muhib, Thesexualityofbereavement, WagsX, Aficionado, Czoller, Albert.white, Caesar Rodney, Andkore, Tr4inspotter, Dogman15, Cydebot, Hypercritic, Brianjkirk, MC10, Chrissowick, Arrownd, AlaiBot, PreRaphaelite, HandsomeDan, Thijs!bot, John254, Steve crowder, Iulius, Amrush, Escarbot, Tchoutoye, Shift6, Jhsounds, Bluedustmite, Defective, Skomorokh, Jimbobl, Mranks, Magioladitis, Swpb, Steven Walling, The Anomebot2, Sgr927, Ben Ram, JaGa, Valerius Tygart, CommonsDelinker, Fconaway, Lilac Soul, Adavidb, B****n, Johnbod, Camarks, 83d40m, Cheese7sandwiches, 2help, Remember the dot, DorganBot, Yinandjang, Pdcok, Volvox777, Richard.longstreth, Deor, Cpt ricard, VolkovBot, TreasuryTag, Kennethayes, TXiKiBoT, IPSOS, James.Spudeman, Sintaku, Don4of4, Jackfork, LeaveSleaves, Davin, Sheridan Zhoy, CO, Gabe777, SieBot, Iwfi, EnduranceRace, Venatoreng, Smilo Don, Dimboulas, Dabomb87, Martarius, Mistervague, Stoetznr, Keraunosocopia, Seansma, Jusdafax, Lartoven, NuclearWarfare, 7&6=thirteen, Catalographer, Triscall1990, Certes, Dragonverses, Bluegoatrampant, AlanM1, Henry the 1st, SixFourThree, Jonsoh, SilvononBot, Subversive.sound, Picatrix, Deineka, Addbot, Bloodkith, Tide rolls, Razezar, Legobot, Cote d'Azur, Yobot, Che!, K2709, Dogwood123, A More Perfect Onion, JackieBot, Citation bot, Erud, Onelegodude, Vans408, J04n, RibotBOT, Mattis, Flaviusvulso, Thehelpfulbot, Tetramorphia, Citation bot 1, Eameece, AaronEmi, Cofcfox, Stigbeast, ZéroBot, Spaceman5000, 'O ołστορ, FinalRapture, Tercerista, Donner60, Theargosy, Tot12, ChuispastonBot, MantissX, ClueBot NG, CocuBot, フ ェ ー リ, S.Siddhartha, Helpful Pixie Bot, Wmeegan, BG19bot, Davidiad, Eatmenow11, Ducknish, Cybordoggg, Cybordog, Lugia2453, Amicus, Beart44890, ToFeignClef, Eyesnore, CensoredScribe, Scientifer, Arms Jones, BlcyCollie, Monkbob, Chaotic Purgatory and Anonymous: 289
- **Gambanteinn** Source: <http://en.wikipedia.org/wiki/Gambanteinn?oldid=612417989> Contributors: Hephaestos, TUF-KAT, Jallan, Haukurth, Wiglaf, Avocado, Gaius Cornelius, Bloodfoxx, Sardanaphalus, SmackBot, LtPowers, Magioladitis, France3470, LadyEditor, Holt, BodvarBjarki and Anonymous: 2
- **Griðr** Source: <http://en.wikipedia.org/wiki/Gr%C3%AD%C3%B0r?oldid=590458371> Contributors: Sjc, Haukurth, Sam Spade, Wiglaf, Blankfaze, Io, Byrial, Srbauer, FlaBot, YurikBot, Bloodfoxx, Closedmouth, Sardanaphalus, MTSbot, Cerdic, Lars951, AndrewHowse, Thijs!bot, JAnDbot, Berig, JaGa, VolkovBot, Matdrones, Addbot, Holt, AndersBot, Zorrobot, Insider, Luckas-bot, Peterdx, GrouchoBot, Amqui, DrilBot, RjwilmsiBot and Anonymous: 4

- Rod of Asclepius** *Source:* <http://en.wikipedia.org/wiki/Rod%20of%20Asclepius?oldid=643178194> *Contributors:* Ed Poor, Christian List, Olivier, Liftarn, Gene Poole, Ellywa, Ams80, Kwekubo, Indefatigable, Wetman, Xanzzibar, PRB, Duncharris, Solipsist, ChicXulub, Sonjaaa, Kvasir, Ukexpatt, Abdull, Perey, KillerChihuahua, Cfailde, Rama, Dbachmann, Zscout370, El C, Kwamikagami, PhilHibbs, Elipongo, Connel MacKenzie, CyberSkull, Axl, Echuck215, Jtheory, Mattbrundage, Dennis Bratland, RyanGerbil10, Feezo, Ixistant, Woohookitty, BillC, Ruud Koot, とある白い猫, Cuvtixo, NebY, Dwarf Kirlston, Rjwilmsi, Nightscream, Jivecat, SchuminWeb, Kerowyn, Mikalra, Retodon8, RussBot, Bleakcomb, Eleassar, GeeJo, Sneko1, Bloodofox, Zwobot, Botteville, Sandstein, Thnidu, BorgQueen, Owain.davies, Appleseed, Aircons witch, SmackBot, Narson, Gigs, Bloomingdedalus, Gilliam, Bluebot, Davepealing, Thumperward, Sbarris, SundarBot, Adamantios, Theodore7, Wikicrusader, RossF18, JGF Wilks, Esrever, CrazyCaley, BurnDownBabylon, Jpogi, Butko, BillFlis, Beetstra, Midnightblueowl, Iridescent, Shoeofdeath, CmdrObot, EagleEye, Richard Keatinge, Reywas92, Thijs!bot, Ddcfnc, N5iln, Mojo Hand, Tchoutoye, Pixelface, .anacondabot, SiobhanHansa, Dudshan, Bibi Saint-Pol, Snaxorb, Tedickey, Cloudcolors, Revery, JaGa, Kronnang Dunn, CommonsDelinker, Martinor, Adavidb, Historyted, IdLoveOne, DorganBot, U52983, Cpt ricard, VolkovBot, James Callahan, Stagyar Zil Doggo, TXiKiBoT, IPSOS, Chrisieboy, Inductiveload, ThreeFt, Bluedenim, SieBot, Kernel Saunters, Iwfi, Gerakibot, Flyer22, OKBot, Correogsk, Twinsday, Loren.wilton, Thegaragemaster, Jsakai, Drmies, RapidReferenceWriter, Historian 1000, PixelBot, Moped45, Colcestrian, Gyozilla, Catalographer, Roché Petersen, SilvononBot, Usharsha, Picatrix, Addbot, Bushcutter, AkhtaBot, J.fleming1138, HoyaDPM, Lucas-bot, Carolynsn, Yobot, Fraggel81, AnomieBOT, JackieBot, Ferox Seneca, ArthurBot, Xqbot, Bhavanadhar, Mage Whopper, Eccentriclinguist, Geek12597, Ihipdoc, Durus1, DrJSJ, AT Still, Jonesey95, SolLuna, Bishamon NC, Jauhienij, Yuckmouth, Passiveson, Richard W Newcomb, RjwilmsiBot, Pryzncat, EmausBot, Gta-mysteries, 'O οϊστορ, Coolflower, L Kensington, Quantumor, Smiles of a summernight, ChuispastonBot, Clintpyr, Neander-Dick, Helpful Pixie Bot, MrBill3, BattyBot, DanielMurdoch, Samuelled, Bittercress, HundiVarg, Atenhave, Lastoobs, Vorbarra1980, Arms Jones, Infinitexinfinite, B4C0N J35U515 and Anonymous: 144
- Ruyi Jingu Bang** *Source:* <http://en.wikipedia.org/wiki/Ruyi%20Jingu%20Bang?oldid=642061706> *Contributors:* Bryan Derksen, WhisperToMe, Opponent, Korath, Oberiko, BCKILLa, Louisisthebest 007, Jrp, Guanabot, Jeodesic, Knucmo2, Baka toroi, GRider, Guthrie, Komodo, Nightscream, Hibana, Muchi, Lemon-s, Xunflash, RattleMan, Apokryltaros, Tiger888, Neo-Jay, Linkdude20002001, Unknown Dragon, Onlim, Godfrey Daniel, Coldpaws, Keahapana, SephirothTheNumber, Dycedarg, Lightblade, DBaba, Ghostexorcist, Aldis90, Thijs!bot, Kotengu, Noclevername, WinBot, TTN, Exairetos, Kabuto Yakushi, Kayau, Slash, M C Y 1008, Power level (Dragon Ball), Vistafreak, Schudein, Xicor, Shakko, Aurijin, Ryukael, Tengukun, Addbot, Rjanag, Apsmanuel, RedBot, Thinking of England, YoukoTaichou, NicatronTg, Rebel-Angel-Hero, ClueBot NG, Miracle dream and Anonymous: 75
- Thyrsus** *Source:* <http://en.wikipedia.org/wiki/Thyrsus?oldid=641239704> *Contributors:* Tucci528, CesarB, Wetman, DocWatson42, Jacob1207, Chinasaur, Antandrus, ELApro, Haiduc, Dbachmann, Polylerus, Grutness, Alex '05, Kanodin, Maqs, Speaketh, Robert K S, Pixeltoo, Cuchulain, BD2412, FlaBot, ThePlaz, GeeJo, Yaco, SmackBot, Zaqarbal, Bluebot, Hammer1980, Robofish, Atakdoug, JLCA, Neelix, Kindlebranch, Cydebot, AlaiBot, PhilKnight, Magioladitis, Captain panda, Syngerella, Mariamou, BotMultichill, WaltBusterkeys, DifferCake, Alexbot, Gyozilla, Catalographer, Doc9871, MystBot, Addbot, Alain08, Legobot, Cote d'Azur, Yobot, Xqbot, Termininja, Omnipaedista, P Aculeius, WikitanvirBot, Finn Bjørklid, ZéroBot, PBS-AWB, Cherri777, ClueBot NG, Anotherchan, Rmhaliewicz, Lala love, Witch1b4, ChrisGualtieri, Howicus and Anonymous: 45
- Axe of Perun** *Source:* <http://en.wikipedia.org/wiki/Axe%20of%20Perun?oldid=569565325> *Contributors:* Dbachmann, Rjwilmsi, Rigadoun, JaGa, Ngebendi, Deerstop, Legobot, VoivodeZmey, Deathromain and Anonymous: 8
- Mjölir** *Source:* <http://en.wikipedia.org/wiki/Mj%C3%B6lir?oldid=637487137> *Contributors:* BkckKnght, Sjc, Kchishol1970, Liftarn, Ixf64, Gaurav, Pjamescovie, J'raxis, Emperor, Kingturtle, Palfrey, Denny, Andrevan, Michael Reiter, Haukurth, Jeffq, Robbot, Jredmond, Lowellian, Lacerta, David Gerard, Xyzyyva, DocWatson42, Wiglaf, Daibhid C, Mmm, DarkDust, Tail, MementoVivere, RevRagnarok, Mike Rosoft, Rich Farmbrough, Avriette, Xezbeth, Dbachmann, Kwamikagami, Nsaa, Anthony Appleyard, Coma28, Keenan Pepper, Damnrads, Svartalf, SWA, Veemonkamiya, MrNexx, Bonus Onus, Sdgjake, Regre7, NormanEinstein, MarkusHagenlocher, Mandarax, BD2412, Ninjaguy, Nightscream, WoodenTaco, ErikHaugen, Sallemen, Ligulem, NovaSatori, Chutney, Ian Pitchford, JdforresterBot, Supermoff, Mitsukai, Nick81, Vidkun, ToucheGnome, Chobot, Roboto de Ajvol, Kinneyboy90, Arjuna909, Edinborgarstefan, Bloodfoxx, Mhartl, SirWoland, Raven4x4x, Lomn, Larsobrien, Kewp, Trainra, Fanton, Sandstein, Le Blue Dude, Humbabba, Tobyk777, Sycthos, Sardanaphalus, SmackBot, Iopq, Grey Shadow, Wakuran, Septegram, Gilliam, WeniWidiWiki, Mark Charles Linnartz, Utgardsloki, The PIPE, Raphael s, Thor Dockweiler, Vanished user 9i39j3, Kuru, ZenSaohu, Pennyforth, TastyPoutine, Viqsi, IAmTheLaw.Tarr, IvanLanin, Cheesemonger, JForget, Flambelle, Andresm, THINMAN, PRhyu, Halbared, Cydebot, Languagehat, Sschill1, Supreme Bananas, Tkynerd, Odie5533, Sigo, Pyskee, Bilbo elfriend, MesserWoland, ZEPhead, Scottandrewhutchins, Salavat, Band geek13, AntiVandalBot, B-rat, JAnDbot, Mac Lover, Deflective, Kilrothi, Diamond2, Singularity, Twxs, Jaakobou, Berig, Eeera, Gjd001, MartinBot, JoatOrion, Jasper33, Eskimospy, Hsigurd, Metafury, Dexter prog, Bioform 1234, Raulvalderrama, Dusk Knight, Nik Sage, TXiKiBoT, Blahaccountblah, Steve Fishboy, SieBot, TJRC, Dawn Bard, Twinkler4, Redmarkviolinist, Goustien, Aspects, GrisbarnetSnort, Vanished user ewfsin2348tui2f8n2fio2utjfeoi210r39jf, Adhawk, Elch Yenn, Gr8opinonater, ClueBot, Deanlaw, Kamuchian, Remag Kee, Estirabot, Rhododendrites, RecentlyAnon, Ninen, Esimal, Versus22, Wizard of Yendor, Hanashimashou, Rror, Mudblood69, NellieBly, NarmerMenes, Addbot, Holt, CarsracBot, Nordisk varg, LinkFA-Bot, Martin.fernando, Numbo3-bot, Jarble, Contributor777, Legobot, PlankBot, Lucas-bot, Munkel Davidson, Yobot, MassimoAr, Tempodivalse, AnomieBOT, The Vegetarian Tiger, Materials scientist, Xqbot, Ekwos, Wödenhelm, Lifayt, Louperibot, Aldy, Alexdduval2000, Funkyza-fara, Kelryn, Kibi78704, RoyerAJ, Rollersox, HelenOnline, Aoidh, A p3rson, RjwilmsiBot, EmausBot, WikitanvirBot, Hans Wors, Kirsion, ZéroBot, BurtAlert, Netha Hussain, Vonruch, ClueBot NG, DavieG, Jack Greenmaven, Hd10000, Mythopaiea, Rayne117, Widr, Atomkilla, Helpful Pixie Bot, Pjjacosalem, Pohjannaula, CitationCleanerBot, Sgtbigman, Cgos62703, BattyBot, Faroah, Khazar2, Dexbot, Mogism, OcelotHod, Epicgenius, FrigidNinja, Rolling Phantom, The Herald, Snowsuit Wearer and Anonymous: 378
- Ukonvasara** *Source:* <http://en.wikipedia.org/wiki/Ukonvasara?oldid=597750453> *Contributors:* Alan Liefiting, CALR, LeeHunter, Tuohirulla, YurikBot, Pigman, GeeJo, SmackBot, Trekphiler, Liekkis, T@nn, Anonymous 57, Captain panda, STBotD, Addbot, Jfmantis, ChrisGualtieri and Anonymous: 7
- Uchide no kozuchi** *Source:* <http://en.wikipedia.org/wiki/Uchide%20no%20kozuchi?oldid=639345879> *Contributors:* Wilbot, Benlsquare, Pietdesomere, Master Deusoma, Commander Keane bot, J.Steinbock, Nbarth, The PIPE, Okirun, John Carter, Fratrep, Martarius, Bokan, Dthomsen8, Addbot, Haruth, Colt9033, Eumolpo, LilHelpa, Belasted, Lam Kin Keung, Kiyoweap, SporkBot, BG19bot, ChrisGualtieri, Hmainsbot1, Jodosma, Soham, Rpgmmd and Anonymous: 13

- **Parashu** *Source:* <http://en.wikipedia.org/wiki/Parashu?oldid=630335549> *Contributors:* Rjwilmsi, SmackBot, Elonka, Nharipra, Ranam, Lady-ofShalott, Cydebot, Shrish, Goldenrowley, Morinae, Redtigerxyz, Reason turns rancid, Dthomsen8, SpacemanSpiff, Dazedbythebell, Vinay84, Slon02, BG19bot, MusikAnimal, Invisible9876, 211oo1 and Anonymous: 12
- **Sharur (mythological weapon)** *Source:* [http://en.wikipedia.org/wiki/Sharur%20\(mythological%20weapon\)?oldid=623285587](http://en.wikipedia.org/wiki/Sharur%20(mythological%20weapon)?oldid=623285587) *Contributors:* RHaworth, Mmcannis, Derek R Bullamore, A. Parrot, Cydebot, Xact, KTo288, John Carter, Ngebendi, Pichpich, SwisterTwister, I Feel Tired, Armbrust, BigEars42, Marcocapelle, DrPhen, GrecoGekko, Debouch and Anonymous: 2
- **Gada (mace)** *Source:* [http://en.wikipedia.org/wiki/Gada%20\(mace\)?oldid=641040301](http://en.wikipedia.org/wiki/Gada%20(mace)?oldid=641040301) *Contributors:* Chris the speller, Shrish, Merbabu, Bill-randle, Morinae, Redtigerxyz, Addbot, Anilbharadwaj125, Omnipaedista, Grandiose, Theopolisme, Avikram, AswiniKP, Alexander585 and Anonymous: 3
- **Sudarshana Chakra** *Source:* <http://en.wikipedia.org/wiki/Sudarshana%20Chakra?oldid=637730567> *Contributors:* Karthik, Auric, SoWhy, Rosarino, Raj2004, Wiki-uk, LRBurdak, Zzyzx11, Vayu, Rjwilmsi, Bhadani, John Broughton, SmackBot, Srkris, Gilliam, Chris the speller, Tamfang, Xpanderin, Karthik.raman, GourangaUK, Ser Amantio di Nicolao, Armyrif9, RandomCritic, Iridescent, Cydebot, Subravenkat, Dougweller, PKT, Thijs!bot, Spaceriker, Amitauti, Sidsahu, Josheisenberg, Sid9000, B9 hummingbird hovering, CommonsDelinker, Fconaway, Redtigerxyz, VolkovBot, TXiKiBoT, Embhargava, Oldag07, JL-Bot, EoGuy, Chimesmonster, DragonBot, Sun Creator, Compower, DumZi-BoT, Indu, Addbot, Lovy knp, SpellingBot, Adhirk, Luckas-bot, Fragg81, Amirobot, Dipsar, LilHelpa, Sodacan, Omnipaedista, Rudra79, Dazedbythebell, Samsworde, Linguisticgeek, Adityagm, EmausBot, WikitanvirBot, Mayurasia, ZéroBot, Makecat, Manytexts, Frietjes, Pranesh Iyer, Souravmohanty2005, BG19bot, MKar, Vagobot, PhnomPencil, Effulgence108, Saxafrax, Noaccountaccount, Pratyya Ghosh, Remblog-com, Sreepalsreekumaran, Invisible9876, Faizan, Tejas8055, Eyesnore, TechFilmer, Bladesmulti, Filedelinkerbot, Vishnubhakti, Thiruvallakkaran, Ankisur2, Ashwin2345, Virat7 and Anonymous: 94
- **Narayanastra** *Source:* <http://en.wikipedia.org/wiki/Narayanastra?oldid=639604135> *Contributors:* Emperor, LRBurdak, Dangerous-Boy, Mushin, Splintercellguy, Deeprivia, SmackBot, Rama's Arrow, Madspiritmaster, Cydebot, Moogledan, Barek, Captain panda, Addbot, Mahabharat fan, Xqbot, Erik9bot, Dazedbythebell, Ripchip Bot, Anajayshankar, BG19bot, Matadorbull007, Banda.krishna, Invisible9876, Anmolass.54 and Anonymous: 11
- **Vajra** *Source:* <http://en.wikipedia.org/wiki/Vajra?oldid=638658746> *Contributors:* DanKeshet, Jiang, Technopilgrim, Heidimo, Mahaabaala, Carlossuarez46, Shantavira, RedWolf, Auric, Xanzzibar, Ancheta Wis, DocWatson42, Nat Krause, Curps, Umrao, Utcursch, Sam Hocoavar, CALR, Vsmith, Dbachmann, Alren, Hintha, Hanuman Das, Stephen Hodge, Ringbang, BernardM, Chasrmartin, Duncan.france, Dangerous-Boy, Bobgould, Zzyzx11, Kbdank71, Rjwilmsi, Lockley, Amire80, Bhadani, FlaBot, Mitsukai, Sherool, John Dalton, Satanael, YurikBot, Eraserhead1, Deeprivia, Rsrikanth05, Nicke L, Historymike, BOT-Superzerocool, Seemagoel, Twisturbed Tachyon, FF2010, Asnatu wiki, Closedmouth, SmackBot, Tharsaile, ZeroEgo, Ohnoitsjamie, Neo-Jay, DHN-bot, Rgl168, Enyama, Ged UK, Sinistrum, Vajraspinner, Dab-Machine, Lungvigiruppa, Ekajati, Cydebot, Michaelas10, DBaba, JAnDbot, Ekabhishek, Leolaursen, Xact, Magioladitis, Kim Dent-Brown, WODUP, B9 hummingbird hovering, TwoCows, Kronnang Dunn, Wowaconia, R'n'B, Gunkarta, EdBever, Jmlee369, 1000Faces, Woodega, Morinae, Squids and Chips, Redtigerxyz, VolkovBot, Roypee, Sniperz11, Cundi, GlassFET, Cnilep, Thefifthman, Xe7al, Invertzoo, Slacker-Mom, ClueBot, Dakinjones, Suresh Elangovan, Murakumo-Elite, Podzemnik, Boing! said Zebedee, SchreiberBike, EpicDream86, Rossen4, Cminard, Addbot, Fieldday-sunday, Snoweyes7, Deinocheirus, Numbo3-bot, Ninavi, Luckas-bot, Yobot, Somendas, AnomieBOT, Xufanc, GB fan, ArthurBot, Shinylight, Jabranieve, Raafael, Bob zimway, Tktru, TerraHikaru, Lecheminlu, Frescobot, LittleWink, FoxBot, RjwilmsiBot, EmausBot, Sydbegabarrett, Goudron, Rcsprinter123, Manytexts, Helpful Pixie Bot, BG19bot, Vagobot, Leovdvxxx, Invisible9876, Sherbaj and Anonymous: 116
- **Xiuhcoatl** *Source:* <http://en.wikipedia.org/wiki/Xiuhcoatl?oldid=634542316> *Contributors:* Vudujava, TUF-KAT, JorgeGG, Finn-Zoltan, Antandrus, Kwamikagami, Susvolans, Sicherlich, ArturoR, Woohookitty, Tydaj, FlaBot, CJLL Wright, Ptcamn, Chlewbot, Transverse, Thijs!bot, Goldenrowley, Simon Burchell, Bogey97, KPH2293, Thelmadatter, Piledhigheranddeeper, Alexbot, MystBot, Addbot, DemocraticLuntz, Trappist the monk, RjwilmsiBot, GoingBatty, ClueBot NG, Helpful Pixie Bot, Ephert, Eddietrich, Monkbot and Anonymous: 21
- **Arrow of Brahma** *Source:* <http://en.wikipedia.org/wiki/Arrow%20of%20Brahma?oldid=627138981> *Contributors:* Zeimusu, Rjwilmsi, Kvng, Cydebot, AlaiBot, Styrofoam1994, SoxBot, Menacingk, Ironholds, MaterialsScientist, Aoidh, BG19bot, Sprinkler21, Invisible9876, Rednax-ela796 and Anonymous: 4
- **Sagitta** *Source:* <http://en.wikipedia.org/wiki/Sagitta?oldid=634440113> *Contributors:* Zundark, Andre Engels, XJaM, Blueshade, Ahoerste-meier, Stevenj, Caid Raspa, Bronger, John K, CalRis25, Bloodshedder, Jni, Robbot, Rholtan, Rursus, Oberiko, Curps, Zaphod Beeblebrox, Joseph Dwayne, Phe, Tomruen, Icairns, Karl-Henner, B.d.mills, Trevor MacInnis, EugeneZelenko, Discospinster, Nabla, RJHall, Kwamikagami, Cmdrjameson, Ardrick47, JYolkowski, WilliamKF, EnSamulili, -Ril-, Palica, Graham87, Grammarbot, Ketiltrout, Mike s, Mike Peel, Darlene4, Irregulargalaxies, Chobot, Roboto de Ajvol, YurikBot, Wavelength, RobotE, RussBot, Zwobot, Bota47, Tvarnoe, Tsiaojian lee, Curpsbot-unicodify, Argo Navis, GrinBot, Kalsermar, SmackBot, JoeMarfice, Ohnoitsjamie, Chaojoker, Bluebot, MalafayaBot, Bazonka, DHN-bot, Colonies Chris, Modest Genius, Fuhghettaaboutit, Cybercobra, Vina-iwbot, Thor Dockweiler, Breno, NongBot, MTSbot, Poolkris, Verdi1, Cydebot, Thijs!bot, Bobblehead, Vgent, Deflective, Helge Skjeveland, Rotherpe, Xact, Xiifr, Skeptic2, DarkFalls, VolkovBot, TXiKi-BoT, Cosmium, Dariva, FKmailliW, SieBot, PlanetStar, Adam Cuerden, Mild Bill Hiccup, ChandlerMapBot, Excirial, Alexbot, MystBot, Addbot, Awitmer, Lightbot, Zorrobot, Legobot, Easy n, Donfbreed, Xabier Cancela, KamikazeBot, AnomieBOT, Piano non troppo, ArthurBot, Xqbot, Khajidha, Turk oğlan, Arsia Mons, Doulos Christos, Telescopi, Hamtechperson, TobeBot, Dinamik-bot, TjBot, Till Credner, Chermundy, Accents, ZéroBot, Rcsprinter123, Ocean Shores, Δ, ChuispastonBot, ClueBot NG, Gilderien, Helpful Pixie Bot, Mark Arsten, 220 of Borg, Riley Huntley, Bachware, The User 567, SkyFlubler and Anonymous: 33
- **Talaria** *Source:* <http://en.wikipedia.org/wiki/Talaria?oldid=608805513> *Contributors:* Fuxx, Smalljim, Kappa, Aquillion, H2g2bob, Wahoofive, Mordicai, RussBot, RastNim, Epolk, Argos'Dad, SmackBot, Aelfthrytha, Chris the speller, Bluebot, Rigadoun, JHunterJ, WVhybrid, Rotherpe, Bibi Saint-Pol, Addbot, Longbowman, Yobot, AnomieBOT, Wikieditoroftoday, Rubinbot, Omnipaedista, RA0808, ClueBot NG, Glacialfox, TheEditor177, ITaco720, Tentinator and Anonymous: 13
- **Seven-league boots** *Source:* <http://en.wikipedia.org/wiki/Seven-league%20boots?oldid=641675871> *Contributors:* Frecklefoot, Egil, RickK, Elf, Netoholic, Gracefool, Eequor, Sillydragon, Bender235, Carbon Caryatid, Woohookitty, Miken32, Taestell, Kbdank71, Bensin, PhilipC, Acostein, SmackBot, Melchoir, Artemisboy, Nichenbach, BlindWanderer, Makyen, Mathsci, Romuluscrohns, Jibi44, AndrewHowse, Goldfritha, Pedrojipinto, JNW, Bigdan201, Marz2, Wanderer, Giacomo, AnthonyMastrean, Aeonoris, MRFraga, Ms408, Rising*From*Ashes, Lord

Mandos, TXiKiBoT, Konamiuss, Puggdogg, Modal Jig, AlleborgoBot, Beligaronia, Goustien, Kek00207, Dant328, PixelBot, Addbot, Thepillow, Luckas-bot, Yobot, Rubinbot, Overner2, A333, GrouchoBot, Paraphernaliax3, Griseum, Cosman246, ClueBot NG, Superdaron, Wayne aus, MusikAnimal, Comatmebro, ANUresearcher, Halfeared, Sallykimball, Climacofeita, JohnRamsey, WPchimpout, Edwardcandide, Bonnie2512, Sgtneeley, Sundara.balaji, Breegul, Askdjghriakjdgh, Makemeapie234 and Anonymous: 70

- **Shirt of Nessus** *Source:* <http://en.wikipedia.org/wiki/Shirt%20of%20Nessus?oldid=634200208> *Contributors:* Cimon Avaro, AlainV, Macrakis, Girolamo Savonarola, Alansohn, Kelisi, J Michaels, Deucalionite, Dv82matt, BorgQueen, Jonathan.s.kt, SmackBot, Reedy, Flamarande, Sepa, Mr Bucket, Cyberdupo56, Tapirfoot, Otto4711, Jamilanur, MrBell, Apemantus67, IceDragon64, Lamro, StAnselm, Varlak, Catalographer, DumZiBoT, Tealwisp, Addbot, Bernarm, Tide rolls, Lightbot, AnomieBOT, GrouchoBot, Nigelnash, Petro Gulak, Archphil, RA0808, Wukai, Davidiad, ChengduTeacher, Mogism and Anonymous: 29
- **Helskór** *Source:* <http://en.wikipedia.org/wiki/Helsk%C3%B3r?oldid=601728183> *Contributors:* Darkwind, SmackBot, Sigo, JhsBot, ClueBot, Addbot, Jack the Giant-Killer, Lightbot, Yobot, ErikTheBikeMan, HamburgerRadio and Anonymous: 2
- **Tyet** *Source:* <http://en.wikipedia.org/wiki/Tyet?oldid=636679500> *Contributors:* GTBacchus, Hyacinth, Alensha, Dbachmann, Irishpunktom, Woohookitty, Sburke, Mmcannis, Jamillian, A. Parrot, Switchercat, Thijs!bot, KTO288, Captain panda, VolkovBot, Ptolemy Caesarion, Addbot, Luckas-bot, Fat&Happy and Anonymous: 9
- **Megingjörð** *Source:* <http://en.wikipedia.org/wiki/Megingj%C3%B6r%C3%B0?oldid=635726543> *Contributors:* Haukurth, Dbachmann, Dismas, LrdChaos, MarkusHagenlocher, FlaBot, Bloodofox, Cib0 madu, Sardanaphalus, SmackBot, EvilCouch, Peter Horn, Terry12, WeggeBot, AndrewHowse, Cydebot, Aebliiss, TMSTKSbk, Captain panda, Broadbot, SieBot, Goustien, Urbanus Secundus, Alexbot, MystBot, Addbot, Cookie, A.amitkumar, RjwilmsiBot, ClueBot NG, Norse mythology teacher and Anonymous: 11
- **Járngreipr** *Source:* <http://en.wikipedia.org/wiki/J%C3%A1rngreipr?oldid=559412448> *Contributors:* Haukurth, Dbachmann, Bloodofox, Sardanaphalus, PamD, Nipisiquit, Goustien, Urbanus Secundus, MystBot, Addbot, Luckas-bot, Yobot, Yngvadottir, RjwilmsiBot, RA0808, NeilK, ZéroBot, Euerbacher, DenseFog, Killerjohnsson and Anonymous: 5
- **Brisingamen** *Source:* <http://en.wikipedia.org/wiki/Br%C3%ADsingamen?oldid=620481890> *Contributors:* Sjc, Karen Johnson, Fonzy, Olivier, TUF-KAT, Glenn, Haukurth, Sbisolo, Jsan, DocWatson42, Wiglaf, Gamaliel, Finn-Zoltan, Tail, RevRagnarok, Dbachmann, Byrial, DonDiego, Ranveig, Kazvorpal, Exxolon, Tabletop, Cuchullain, Rjwilmsi, Ucucha, FlaBot, YurikBot, Kafziel, Conscious, Theelf29, Bloodofox, Lucky number 49, 21655, SmackBot, Reedy, Eskimbot, UrbanTerrorist, Commander Keane bot, Mmdoogie, Fumblebruschi, Sigo, anacondabot, VoABot II, Berig, ThorGIS, Plasticup, Idioma-bot, VolkovBot, Dchmelik, JhsBot, Rachel42, Freya Worshiper, Maelgwnbot, Lucky number 47, Myth Researcher, Shrine Maiden, ACookie, ClueBot, Jotterbot, Cpalsgrove, HEAVEN QUEEN, Talan Gwynek, Addbot, Download, Lightbot, Yngvadottir, Drilnoth, MarioTheFish, Kibi78704, Gruffling, Mobius Bot, Isarra, Bulwersator, Llightex, ElfjeTwaalfje, TrollishTackyBling and Anonymous: 45
- **Necklace of Harmonia** *Source:* <http://en.wikipedia.org/wiki/Necklace%20of%20Harmonia?oldid=624311066> *Contributors:* Welsh, Deucalionite, AllThoseChocobos, Jibi44, Fordmadoxfraud, AlaiBot, Headbomb, Albmont, Rrostrom, Drmies, DragonBot, SchreiberBike, Chronicler, Addbot, Nascar1996, Davidiad and Anonymous: 9
- **Andvaranaut** *Source:* <http://en.wikipedia.org/wiki/Andvaranaut?oldid=637128877> *Contributors:* Sjc, SimonP, Olivier, TUF-KAT, Glenn, Csernica, Haukurth, Gtrmp, Wiglaf, Ausir, OldakQuill, WpZurp, Dbachmann, Michael Zimmermann, Thu, Nicke Lilltroll, Woohookitty, Briangotts, Pprevos, FlaBot, SpectrumDT, YurikBot, Bloodofox, Finell, Uthanc, Funky Monkey, Alonso49, Kleft, Gizmo II, Cerdic, Edlin2, Thijs!bot, DavidJohns, Berig, RockMFR, Broadbot, Renatodsp3, Bestitem, Alexbot, Addbot, Yobot, ErikTheBikeMan, GrouchoBot, Hyarmendacil, MarieBoudreaux and Anonymous: 15
- **Draupnir** *Source:* <http://en.wikipedia.org/wiki/Draupnir?oldid=634855923> *Contributors:* Derek Ross, Sjc, Valhalla, Booyabazooka, TUF-KAT, Lupinoid, Glenn, Charles Matthews, Jallan, Magnus.de, Haukurth, Robbot, Oobopshark, Jacob1207, Tail, Megan1967, Jorunn, MZMcBride, Sallemen, Brighterorange, FlaBot, Chobot, Soyweiser, YurikBot, Shaddack, DavidConrad, Bloodofox, Sardanaphalus, KnightRider, SmackBot, SauliH, SashatoBot, KweIndar, Cerdic, Sigo, JAnDbot, Japo, Inhumandecency, Simon Peter Hughes, Reedy Bot, Mitsuraga, VolkovBot, McM.bot, Ismail 666, Leushenko, SpillingBot, ChenzwBot, Zorrobot, Legobot, Yobot, ArthurBot, RjwilmsiBot, YFdyh-bot and Anonymous: 26
- **Ring of Gyges** *Source:* <http://en.wikipedia.org/wiki/Ring%20of%20Gyges?oldid=631572014> *Contributors:* Ihcoyc, Carax, Auric, Pascal666, Nerd65536, Silly Dan, Bender235, Ahruman, Netkinetic, Wdyoung, Flamingspinach, Pprevos, Gnovak, Cuchullain, DoubleBlue, Fragglet, Arctic.gnome, Quuxplusone, 999, Kwh, Igiffin, Jonur, Olen Watson, Jack Upland, SmackBot, Jim baker, Veessicle, Canthusus, Gjs238, Radagast83, Lambiam, DA3N, Maggioant, Ghelae, Ioan Dyfrig, Telkontar, JForget, Womzilla, Tim Long, Gregbard, Teratormis, TonyTheTiger, Fayenatic london, Alphachimpbot, VoABot II, EdwardLockhart, Vanished user ty12kl89jq10, Practical123, Cathalwoods, DerHexer, Edward321, Simon Peter Hughes, Nono64, Elphion, Steve R F, Peter cohen, Goustien, Paulolapetus, FaithlesstheWonderboy, ClueBot, Alastair McIntosh, DesertAngel, Shaliya waya, Trivialist, Doiknowu97, Tnxman307, DumZiBoT, Christianw7, Addbot, Wran, Blanche of King's Lynn, Atethnekos, CanadianLinuxUser, Glane23, Ptbotgourou, Amirobot, AnomieBOT, Jim1138, ImperatorExercitus, GrouchoBot, Omnipaedista, SassoBot, Winterwater, Joostik, François Bertrand, Pollinosiss, 777sms, MisterPook, Bento00, Chemyanda, EmausBot, WikitanvirBot, AvicAWB, YtivarG, ClueBot NG, Phoenixred, BG19bot, BattyBot, Lions of Inquiry, WILLIAM.LAIKONGLING, Massivereptile, Neidr and Anonymous: 100
- **Seal of Solomon** *Source:* <http://en.wikipedia.org/wiki/Seal%20of%20Solomon?oldid=641941380> *Contributors:* Patrick, Michael Hardy, IZAK, Ihcoyc, Charles Matthews, Hyacinth, AnonMoos, Securiger, Kbahey, Gtrmp, Gro-Tsen, NeoJustin, Erdal Ronahi, Onco p53, Schwael, Neutrality, Dbachmann, Wiki-uk, DreamGuy, Melaen, Raga, BDD, ERDINC, Sburke, RussBot, Lar, Nantoz, Gaius Cornelius, Bluewave, SmackBot, Bouette, Gjs238, Thumprward, Drsmoo, Edpriz, Fuzzypeg, Eliyak, JoeBot, Beznas, Jac16888, Cydebot, Janikpilot, Tidus the BlitzStar, Xietsu, Luna Santin, Suntrader, J.delanoy, Ian.thomson, MishaPan, VolkovBot, Jeff G., AlnoktaBOT, VasilievVV, Epson291, Java7837, Steven J. Anderson, SlipperyHippo, Pitoutom, Mungo Kitsch, AniChai, ClueBot, Kafka Liz, Ed.capistrano, PÆon, PeterAS, Addbot, Mohamed Magdy, LaaknorBot, Luckas-bot, Adikhebat, AnomieBOT, Jim1138, Xqbot, Historicist, Omnipaedista, DenisKrivosheev, Laamgat, Pakimark, Titanic-nut, Jcfryan, AvicAWB, Ego White Tray, ClueBot NG, Cntras, Mithrigar, Helpful Pixie Bot, Jeraphine Gryphon, BG19bot, Cobano1, BattyBot, Kc kennylau, DemirBajraktarevic, Mogism, Aimee beth curry and Anonymous: 69

99.4.2 Images

- **File:Adhémar_de_Monteil_à_Antioche.jpeg** *Source:* http://upload.wikimedia.org/wikipedia/commons/e/ea/Adh%C3%A9mar_de_Monteil_%C3%A0_Antioche.jpeg *License:* Public domain *Contributors:* British Library Manuscript in the Yates Thompson Collection (No. 12, f. 29) [1] [2]. From *Histoire d'Outremer* by William of Tyre. *Original artist:* Unknown
- **File:Aegis_of_Isis_-_Sudan_300s_bc_-_British_Museum_-_83d40m.JPG** *Source:* http://upload.wikimedia.org/wikipedia/en/5/5a/Aegis_of_Isis_-_Sudan_300s_bc_-_British_Museum_-_83d40m.JPG *License:* CC-BY-SA-3.0 *Contributors:* self-made
Original artist: 83d40m
- **File:Aegis_of_Neith-H1550-IMG_0172.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/b/b3/Aegis_of_Neith-H1550-IMG_0172.jpg *License:* CC BY-SA 2.0 fr *Contributors:* Rama
Own work Original artist: ?
- **File:Ajun_afight_with_Angaraparna.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/8/82/Ajun_afight_with_Angaraparna.jpg *License:* Public domain *Contributors:* <https://archive.org/details/mahabharata01ramauoft> *Original artist:* Ramanarayanadatta astri
- **File:Amaterasu_cave_wide.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/6/6d/Amaterasu_cave_wide.jpg *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Ambox_important.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/b/b4/Ambox_important.svg *License:* Public domain *Contributors:* Own work, based off of Image:Ambox scales.svg *Original artist:* Dsmurat (talk · contribs)
- **File:Ancile,_Nordisk_familjebok.png** *Source:* http://upload.wikimedia.org/wikipedia/commons/7/76/Ancile%2C_Nordisk_familjebok.png *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Angelo_monticelli_shield-of-achilles.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/9/95/Angelo_monticelli_shield-of-achilles.jpg *License:* Public domain *Contributors:* “Le Costume Ancien ou Moderne” *Original artist:* Angelo Monticelli (1778-1837)
- **File:Archery_pictogram.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/8/8e/Archery_pictogram.svg *License:* Public domain *Contributors:* Own work *Original artist:* Thadius856 (SVG conversion) & Parutakupiu (original image)
- **File:Arjuna_gifted_Arrow_of_Fire_to_Gandarva.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/2/24/Arjuna_gifted_Arrow_of_Fire_to_Gandarva.jpg *License:* Public domain *Contributors:* <http://openlibrary.org/books/OL23365037M/Mahabharata>. *Original artist:* Ramnadayandatta Shastri Pandey
- **File:Arjuna_throws_his_weapons_in_water_as_advised_by_Agni.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/4/42/Arjuna_throws_his_weapons_in_water_as_advised_by_Agni.jpg *License:* Public domain *Contributors:* <http://archive.org/details/mahabharata06ramauoft> *Original artist:* Ramanarayanadatta astri
- **File:Atsuta_Shrine_01.JPG** *Source:* http://upload.wikimedia.org/wikipedia/commons/1/1a/Atsuta_Shrine_01.JPG *License:* CC-BY-SA-3.0 *Contributors:* ? *Original artist:* ?
- **File:Aum_red.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/8/81/Aum_red.svg *License:* Public domain *Contributors:* Author
Original artist: DoSiDo
- **File:Axe_Perun.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/6/64/Axe_Perun.jpg *License:* Public domain *Contributors:* Own work *Original artist:* VoivodeZmey
- **File:Axe_of_Perun.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/5/5c/Axe_of_Perun.jpg *License:* Public domain *Contributors:* Own work *Original artist:* VoivodeZmey
- **File:BattleofIssus333BC-mosaic-detail1.jpg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/a/ac/BattleofIssus333BC-mosaic-detail1.jpg> *License:* Public domain *Contributors:* Own work *Original artist:* Ruthven (talk · contribs)
- **File:Beowulf.firstpage.jpeg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/0/08/Beowulf.firstpage.jpeg> *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Beowulf_and_the_dragon.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/6/6f/Beowulf_and_the_dragon.jpg *License:* Public domain *Contributors:* Illustration in the children's book *Stories of Beowulf* (H. E. Marshall). Published in New York in 1908 by E. P. Dutton & Company. *Original artist:* J. R. Skelton
- **File:Bhutan_emblem.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/e/eb/Emblem_of_Bhutan.svg *License:* Public domain *Contributors:* <http://vector-images.com/image.php?epsid=6042> *Original artist:*
- Converted to SVG by: Oren neu dag
- **File:Borobudur_Keris.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/c/c0/Borobudur_Keris.jpg *License:* CC BY-SA 3.0 *Contributors:* Own work *Original artist:* Gunawan Kartapranata
- **File:COLLECTIE_TROPENMUSEUM_Houten_krisschede_TMnr_214-71.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/4/4e/COLLECTIE_TROPENMUSEUM_Houten_krisschede_TMnr_214-71.jpg *License:* CC BY-SA 3.0 *Contributors:* Tropenmuseum *Original artist:* Tropenmuseum

- **File:COLLECTIE_TROPENMUSEUM_Kris_met_schede_TMnr_A-1448.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/4/4d/COLLECTIE_TROPENMUSEUM_Kris_met_schede_TMnr_A-1448.jpg License: CC BY-SA 3.0 Contributors: Tropenmuseum Original artist: Tropenmuseum
- **File:COLLECTIE_TROPENMUSEUM_Krisdancers_met_Rangda_tijdens_een_Barong_dansvoorstelling_TMnr_20018470.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/c/cf/COLLECTIE_TROPENMUSEUM_Krisdancers_met_Rangda_tijdens_een_Barong_dansvoorstelling_TMnr_20018470.jpg License: CC BY-SA 3.0 Contributors: Tropenmuseum Original artist: Dhr. B. (Boy) Lawson (Fotograaf/fotographer).
- **File:Cadmus_teeth.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/9/9c/Cadmus_teeth.jpg License: Public domain Contributors: [1] Original artist: Maxfield Parrish
- **File:Caduceus.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/5/57/Caduceus.svg> License: Public domain Contributors: Drawing by Rama. Vectorized with Inkscape by Eliot Lash. Original artist: Rama and Eliot Lash
- **File:Cameo_August_BM_Gem3577.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/6/68/Cameo_August_BM_Gem3577.jpg License: Public domain Contributors: Own work Original artist: Marie-Lan Nguyen
- **File:Celestia.png** Source: <http://upload.wikimedia.org/wikipedia/commons/8/83/Celestia.png> License: GPL Contributors: ? Original artist: ?
- **File:Chakra_ayudhapurusha.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/5/54/Chakra_ayudhapurusha.jpg License: Public domain Contributors: <http://collections.vam.ac.uk/item/O68210/painting-personification-of-the-chakra-of/> Original artist: c. 1825
- **File:Chaos_Monster_and_Sun_God.png** Source: http://upload.wikimedia.org/wikipedia/commons/c/c3/Chaos_Monster_and_Sun_God.png License: Public domain Contributors: Own work Original artist: Georgelazenby
- **File:Christ_Carrying_the_Cross_1580.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/9/97/Christ_Carrying_the_Cross_1580.jpg License: Public domain Contributors: Web Gallery of Art: Image Info about artwork Original artist: El Greco
- **File:Commons-logo.svg** Source: <http://upload.wikimedia.org/wikipedia/en/4/4a/Commons-logo.svg> License: ? Contributors: ? Original artist: ?
- **File:Corona_immortalitatis.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/f/f2/Corona_immortalitatis.jpg License: CC BY-SA 3.0 Contributors: <https://commons.wikimedia.org/wiki/File:Riddarhuset-interior-plafond-detail.jpg> Original artist: <https://commons.wikimedia.org/wiki/User:Xauxa>
- **File:Daovietnam2.JPG** Source: <http://upload.wikimedia.org/wikipedia/commons/6/67/Daovietnam2.JPG> License: CC BY-SA 3.0 Contributors: Transferred from vi.wikipedia; transferred to Commons by User:Phó Nháy using CommonsHelper. Original artist: Original uploader was Ptdtch at vi.wikipedia
- **File:Degen_-_Fig._1,2,12._Neue_preußische_Degen._-_3_u._4_Degen_Philipps_II._von_Spanien._-_5._Degen_....jpg** Source: http://upload.wikimedia.org/wikipedia/commons/2/20/Degen_-_Fig._1%2C2%2C12._Neue_preu%C3%9Fische_Degen.__%E2%80%93_3_u._4_Degen_Philipps_II._von_Spanien.__%E2%80%93_5._Degen_....jpg License: Public domain Contributors: Meyers Großes Konversations-Lexikon 6. Auflage 1905 Original artist: Meyers Großes Konversations-Lexikon 6. Auflage 1905
- **File:Douriscup_83d40m_Athene_aegisWingedLionessOwl_pythonVomitsJason_fleeceInTree_Vatican.jpg** Source: http://upload.wikimedia.org/wikipedia/en/d/d6/Douriscup_83d40m_Athene_aegisWingedLionessOwl_pythonVomitsJason_fleeceInTree_Vatican.jpg License: CC-BY-SA-3.0 Contributors: self-made second edited version of an image copied from Wikipedia that was too dark to distinguish details and figures, original file somehow removed without notice
Original artist: 83d40m
- **File:Draig.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/e/e9/Draig.svg> License: Public domain Contributors: Based on Image: Flag of Wales 2.svg Original artist: Liftarn

- **File:Draupnir.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/e/e9/Draupnir.jpg> License: Copyrighted free use Contributors: jok-design.de Original artist: jok-design.de
- **File:Egypt_myth_stub.JPG** Source: http://upload.wikimedia.org/wikipedia/en/2/29/Egypt_myth_stub.JPG License: Public domain Contributors: ? Original artist: ?
- **File:Epée_Joyeuse.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/2/22/Ep%C3%A9_Joyeuse.jpg License: CC BY-SA 3.0 Contributors: Own work Original artist: Siren-Com
- **File:Espada_Tizona.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/c/cb/Espada_Tizona.jpg License: Public domain Contributors: Own work Original artist: Infinauta
- **File:Eugène_Ferdinand_Victor_Delacroix_038.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/8/81/Eug%C3%A8ne_Ferdinand_Victor_Delacroix_038.jpg License: Public domain Contributors: The Yorck Project: 10.000 Meisterwerke der Malerei. DVD-ROM, 2002. ISBN 3936122202. Distributed by DIRECTMEDIA Publishing GmbH. Original artist: Eugène Delacroix
- **File:Excalibur_the_Sword_Howard_Pyle_1902.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/0/03/Excalibur_the_Sword%2C_Howard_Pyle_1902.jpg License: Public domain Contributors: The Story of King Arthur and his Knights by Howard Pyle (1902). Original artist: Howard Pyle
- **File:Flag_of_India.svg** Source: http://upload.wikimedia.org/wikipedia/en/4/41/Flag_of_India.svg License: Public domain Contributors: ? Original artist: ?
- **File:Flag_of_Indonesia.svg** Source: http://upload.wikimedia.org/wikipedia/commons/9/9f/Flag_of_Indonesia.svg License: Public domain Contributors: Law: s.id:Undang-Undang Republik Indonesia Nomor 24 Tahun 2009 (http://badanbahasa.kemdiknas.go.id/lamanbahasa/sites/default/files/UU_2009_24.pdf) Original artist: Drawn by User:SKopp, rewritten by User:Gabbe
- **File:Flag_of_Japan.svg** Source: http://upload.wikimedia.org/wikipedia/en/9/9e/Flag_of_Japan.svg License: ? Contributors: ? Original artist: ?
- **File:Folder_Hexagonal_Icon.svg** Source: http://upload.wikimedia.org/wikipedia/en/4/48/Folder_Hexagonal_Icon.svg License: Cc-by-sa-3.0 Contributors: ? Original artist: ?
- **File:Formal_Batik_Sarong_worn_by_guard_with_sword_at_Sultan'{}s_Palace,Yogyakarta.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/6/6c/Formal_Batik_Sarong_worn_by_guard_with_sword_at_Sultan%27s_Palace%2CYogyakarta.jpg License: CC BY-SA 3.0 Contributors: Own work Original artist: Ian Alexander
- **File:Fra_Angelico_027.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/1/1a/Fra_Angelico_027.jpg License: Public domain Contributors: The Yorck Project: 10.000 Meisterwerke der Malerei. DVD-ROM, 2002. ISBN 3936122202. Distributed by DIRECTMEDIA Publishing GmbH. Original artist: Fra Angelico (circa 1395–1455)
- **File:Freyja_and_Heimdall_by_Blommer.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/4/4f/Freyja_and_Heimdall_by_Blommer.jpg License: Public domain Contributors: Sv: Original artist: Nils Blommér
- **File:Freyja_in_silver.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/3/3a/Freyja_in_silver.jpg License: GFDL Contributors: Own work Original artist: Berig
- **File:GOD_CAVE_3_0271.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/e/e7/GOD_CAVE_3_0271.jpg License: CC BY-SA 3.0 Contributors: Own work by uploader Loke Seng Hon <http://myloismylife.blogspot.com/> Original artist: Myloismylife
- **File:Goetia_seal_of_solomon.svg** Source: http://upload.wikimedia.org/wikipedia/commons/b/b3/Goetia_seal_of_solomon.svg License: Public domain Contributors: anonymous 17th-century design, redrawn using Inkscape. Original artist: anonymous design, redrawn by User: Fuzzypeg
- **File:Golden_leaf_crown_of_ancient_macedonian_origin,_Thessaloniki,_Greece.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/1/12/Golden_leaf_crown_of_ancient_macedonian_origin%2C_Thessaloniki%2C_Greece.jpg License: CC BY-SA 2.0 Contributors: originally posted to Flickr as Gold der Mazedonier Original artist: tilo 2005
- **File:HJ_Ford'{}s_Morgan_Casts_Away_Excalibur'{}s_Scabbard.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/6/62/HJ_Ford%27s_Morgan_Casts_Away_Excalibur%27s_Scabbard.jpg License: Public domain Contributors: <http://www.gutenberg.org/files/26646/26646-h/26646-h.htm> Original artist: Henry Justice Ford
- **File:Hanuman_in_Terra_Cotta.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/0/0f/Hanuman_in_Terra_Cotta.jpg License: Public domain Contributors: ? Original artist: ?
- **File:Heathenism_symbol.PNG** Source: http://upload.wikimedia.org/wikipedia/commons/c/cf/Heathenism_symbol.PNG License: CC BY 2.0 Contributors: Own work Original artist: Nyo
- **File:Hendrick_Goltzius_003.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/3/31/Hendrick_Goltzius_003.jpg License: Public domain Contributors: collectiononline.lacma.org : Home : Info : Pic Original artist: Hendrik Goltzius
- **File:Hermes_Ingenui_Pio-Clementino_Inv544.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/d/d0/Hermes_Ingenui_Pio-Clementino_Inv544.jpg License: Public domain Contributors: Marie-Lan Nguyen (2009) Original artist: Marie-Lan Nguyen
- **File:Hisham_Keris.jpeg** Source: http://upload.wikimedia.org/wikipedia/en/7/71/Hisham_Keris.jpeg License: Fair use Contributors: This photograph was widely published in the Malay press, including the Berita Harian and Utusan Malaysia newspapers. It was also blogged about by Jeff Ooi (among many others), where this digital version was taken from, although where Ooi sourced the image from is unknown; the original document it appeared in has been lost. (The image has appeared in Malaysiakini as well; see here, with the image file here. As Malaysiakini does not provide any photo credit, presumably they own the rights to this image.) I believe this qualifies as a fair use photograph where the issue of “Malay rights” is dealt with. Original artist: ?

- **File:Holy-lance-Echmiadzin.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/2/21/Holy-lance-Echmiadzin.jpg> License: Public domain Contributors: Museum of Echmiadzin, Armenia Original artist: Photo by Emanuele Iannone
- **File:Holy_Lance_Detail.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/4/42/Holy_Lance_Detail.jpg License: CC-BY-SA-3.0 Contributors: ? Original artist: ?
- **File:Hourglass_drawing.svg** Source: http://upload.wikimedia.org/wikipedia/commons/c/c2/Hourglass_drawing.svg License: Public domain Contributors: ? Original artist: ?
- **File:Huitzilopochtli_1.jpg** Source: http://upload.wikimedia.org/wikipedia/en/8/83/Huitzilopochtli_1.jpg License: Public domain Contributors: ? Original artist: ?
- **File:Ichthus.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/8/85/Ichthus.svg> License: Public domain Contributors: ? Original artist: ?
- **File:Illustration_to_Richard_Wagner'{}s_xunadd_text_character:nN{textquotedbl}{''}}Das Rheingold".jpg** Source: http://upload.wikimedia.org/wikipedia/commons/6/6e/Illustration_to_Richard_Wagner%27s_%22Das_Rheingold%22.jpg License: Public domain Contributors: <http://www.artpassions.net/cgi-bin/rackham.pl?../galleries/rackham/ring/ring10.jpg> Original artist: Arthur Rackham
- **File:Indra_deva.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/3/36/Indra_deva.jpg License: Public domain Contributors: http://www.britishmuseum.org/research/search_the_collection_database/search_object_details.aspx?objectid=3080760&partid=1&searchText=indra&fromADBC=ad&toADBC=ad&numpages=10&images=on&orig=%2fresearch%2fsearch_the_collection_database.aspx¤tPage=1 Original artist: Unknown
- **File:Ireland-stamp-1922-sword-of-light-5p_detail.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/5/5c/Ireland-stamp-1922-sword-of-light-5p_detail.jpg License: Public domain Contributors: A rotated and cropped detail of Irish 5p stamp of 1922-3 (official work) showing label An Claidream Soluis ("the sword of light") Original artist: Irish government official work
- **File:Ireland-stamp-1922-sword-of-light-6p.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/9/9e/Ireland-stamp-1922-sword-of-light-6p.jpg> License: Public domain Contributors: Own scan (300dpi) of owned stamp. Original artist: Irish government official work
- **File:Itsukushima Jinsha Bronze Vadjras and Bell (477).jpg** Source: http://upload.wikimedia.org/wikipedia/commons/c/c9/Itsukushima_Jinsha_Bronze_Vadjras_and_Bell_%28477%29.jpg License: Public domain Contributors: Japanese Temples and their Treasures (The Shimbi Shoin 1915) Original artist: Imperial Japanese Commission to the Panama-Pacific International Exposition
- **File:Jagannath_9_-_Close_up.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/2/29/Jagannath_9_-_Close_up.jpg License: CC BY-SA 3.0 Contributors: Own work Original artist: Bpkp
- **File:Japan-myth-stub.gif** Source: <http://upload.wikimedia.org/wikipedia/commons/f/fc/Japan-myth-stub.gif> License: Public domain Contributors:
- **Oni netsuke front.jpg** Original artist: [User:Deerstop](http://commons.wikimedia.org/wiki/User:Deerstop)
- **File:Jyvaskylä.vaakuna.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/9/93/Jyv%C3%A4skyl%C3%A4.vaakuna.svg> License: Public domain Contributors: ? Original artist: ?
- **File:KarttikeyaWithSpearAndCockYaudheyas.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/7/7e/KarttikeyaWithSpearAndCockYaudheyas.jpg> License: CC-BY-SA-3.0 Contributors: self-made, photographed at the British Museum Original artist: PHGCOM
- **File:Keris_Relief_at_Sukuh_Temple.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/8/8f/Keris_Relief_at_Sukuh_Temple.jpg License: CC BY-SA 3.0 Contributors: Own work Original artist: Gunawan Kartapranata
- **File:Keris_Wearing_in_Java.JPG** Source: http://upload.wikimedia.org/wikipedia/commons/e/e8/Keris_Wearing_in_Java.JPG License: CC BY-SA 3.0 Contributors: Own work Original artist: Gunkarta Gunawan Kartapranata
- **File:Killing_of_Rawana_Painting_by_Balasaheb_Pant_Pratinidhi.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/9/9d/Killing_of_Rawana_Painting_by_Balasaheb_Pant_Pratinidhi.jpg License: Public domain Contributors:
- <http://www.kamat.com/kalranga/mythology/ramayan/30045.htm> Original artist: Balasaheb Pandit Pant Pratinidhi (author dead before 1952 (April 13, 1951) - see
- **File:King_Svafrlame_Secures_the_Sword_Tyrfing.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/8/84/King_Svafrlame_Secures_the_Sword_Tyrfing.jpg License: Public domain Contributors: Rydberg, Viktor. 1906. *Teutonic Mythology* Vol. III. Facing page 1003. Digital reproduction obtained from the Internet Archive at <http://ia350620.us.archive.org/2/items/teutonicmytholog03rydb/> Original artist: Lorenz Frølich
- **File:Kiratarjuniya.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/e/e0/Kiratarjuniya.jpg> License: Public domain Contributors: http://www.columbia.edu/itc/mealc/pritchett/00routesdata/bce_299_200/mahabharata/draupadisvayamvar/draupadisvayamvar.html Original artist: Raja Ravi Varma
- **File:Knights_by_Viktor.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/d/d7/Knights_by_Viktor.jpg License: Public domain Contributors: ru.wikipedia.org Original artist: Viktor M. Vasnetsov
- **File:Kobayashi_Izanami_and_izanagi.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/a/a4/Kobayashi_Izanami_and_izanagi.jpg License: Public domain Contributors: ? Original artist: ?
- **File:Kris_display.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/b/bb/Kris_display.jpg License: CC BY-SA 2.0 Contributors: ? Original artist: ?

- **File:Kris_pamor.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/e/e0/Kris_pamor.jpg License: CC BY-SA 3.0 Contributors: This file was derived from: Kris bali (landscape version).jpg
Original artist: de:User:Gwes
- **File:LeLoi1.jpg** Source: <http://upload.wikimedia.org/wikipedia/en/3/35/LeLoi1.jpg> License: ? Contributors: ? Original artist: ?
- **File:Le_Loi_statue.JPG** Source: http://upload.wikimedia.org/wikipedia/commons/8/81/Le_Loi_statue.JPG License: CC-BY-SA-3.0 Contributors: Own work Original artist: Nguyễn Thanh Quang
- **File:Lekythos_of_Hermes.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/4/4b/Lekythos_of_Hermes.jpg License: CC BY-SA 3.0 Contributors: Own work Original artist: One dead president, David Liam Moran
- **File:Lemnia_torso04_pushkin.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/e/e5/Lemnia_torso04_pushkin.jpg License: CC BY 3.0 Contributors: Own work Original artist: shakko
- **File:Lichas Bringing the garment of Nessus to Hercules.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/8/88/Lichas Bringing the garment of Nessus to Hercules.jpg> License: Public domain Contributors: Private collection Original artist: Scan by Yellow Lion
- **File:Limestone_head_from_a_statue_of_a_bearded_worshipper_from_the_sanctuary_of_Apollo_at_Idalion.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/9/95/Limestone_head_from_a_statue_of_a_bearded_worshipper_from_the_sanctuary_of_Apollo_at_Idalion.jpg License: CC BY 2.0 Contributors: originally posted to Flickr as Idalion Antiquities at the British Museum_032 Original artist: George Groutas
- **File:Lobera_Espada_de_Fernando_III_el_Santo.JPG** Source: http://upload.wikimedia.org/wikipedia/commons/4/4d/Lobera_Espada_de_Fernando_III_el_Santo.JPG License: Public domain Contributors: Own work Original artist: Infinauta
- **File:Louis_XIV_of_France.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/5/5f/Louis_XIV_of_France.jpg License: Public domain Contributors: wartburg.edu. Original artist: Hyacinthe Rigaud
- **File:Lugh_spear_Millar.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/6/62/Lugh_spear_Millar.jpg License: Public domain Contributors: ? Original artist: ?
- **File:Meister_des_Rabula-Evangeliums_002.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/0/0d/Meister_des_Rabula-Evangeliums_002.jpg License: Public domain Contributors: The Yorck Project: 10.000 Meisterwerke der Malerei. DVD-ROM, 2002. ISBN 3936122202. Distributed by DIRECTMEDIA Publishing GmbH. Original artist: Meister des Rabula-Evangeliums
- **File:Mjollnir.png** Source: <http://upload.wikimedia.org/wikipedia/commons/b/b7/Mjollnir.png> License: Public domain Contributors: ? Original artist: ?
- **File:Mjollnir_icon.png** Source: http://upload.wikimedia.org/wikipedia/commons/9/9d/Mjollnir_icon.png License: Public domain Contributors: ? Original artist: ?
- **File:Moroccan_4_Falus_Coin_(AH_1290).jpg** Source: http://upload.wikimedia.org/wikipedia/commons/9/94/Moroccan_4_Falus_Coin_%28AH_1290%29.jpg License: CC BY-SA 3.0 Contributors: Own work Original artist: Jpb1301
- **File:MuseeMarine-sabre-p1000456.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/c/c9/MuseeMarine-sabre-p1000456.jpg> License: CC BY-SA 2.0 fr Contributors: Own work Original artist: Rama
- **File:Nglegena_ha.png** Source: http://upload.wikimedia.org/wikipedia/commons/f/f5/Nglegena_ha.png License: CC BY-SA 3.0 Contributors: Own work Original artist: Alteaven
- **File:Odin-Lawrie-Highsmith.jpeg** Source: <http://upload.wikimedia.org/wikipedia/commons/2/29/Odin-Lawrie-Highsmith.jpeg> License: Public domain Contributors: Library of Congress, Prints & Photographs Division, LC-DIG-highsm-02779 (original digital file), uncompressed archival TIFF version (67 MB), cropped and converted to JPEG with the GIMP 2.4.5, image quality 88. Original artist: Artist is Lee Lawrie (1877–1963). Photographed 2007 by Carol Highsmith (1946–), who explicitly placed the photograph in the public domain.
- **File:Om.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/8/8e/Om.svg> License: Public domain Contributors: ? Original artist: ?
- **File:Orc.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/7/72/Orc.svg> License: Public domain Contributors: ? Original artist: ?
- **File:Parashurama.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/f/fc/Parashurama.jpg> License: Public domain Contributors: http://www.britishmuseum.org/research/search_the_collection_database/search_object_details.aspx?objectId=3082718&partid=1&output=Places%2f!!%2fOR%2f!!%2f41119%2f!!%2f41119-2-20%2f!!%2fPainted+in+South+India%2f!!%2f%2f!!%2f%2f!!%2f&orig=%2fresearch%2fsearch_the_collection_database%2fadvanced_search.aspx¤tPage=3&numpages=10 Original artist: Unknown
- **File:Persee-florence.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/e/e9/Persee-florence.jpg> License: CC-BY-SA-3.0 Contributors: ? Original artist: ?
- **File:Perseus_Medusa_Louvre_CA795.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/9/9c/Perseus_Medusa_Louvre_CA795.jpg License: Public domain Contributors: Marie-Lan Nguyen (2007) Original artist: Unknown (Cyclades, Greece)
- **File:Persus-with-the-head-of-med.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/2/28/Persus-with-the-head-of-med.jpg> License: CC-BY-SA-3.0 Contributors: ? Original artist: ?
- **File:Plato-raphael.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/4/4a/Plato-raphael.jpg> License: Public domain Contributors: Unknown Original artist: Raphael

- **File:Portal-puzzle.svg** *Source:* <http://upload.wikimedia.org/wikipedia/en/f/fd/Portal-puzzle.svg> *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Poucet11.jpg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/c/c8/Poucet11.jpg> *License:* CC-BY-SA-3.0 *Contributors:* ? *Original artist:* ?
- **File:Question_book-new.svg** *Source:* http://upload.wikimedia.org/wikipedia/en/9/99/Question_book-new.svg *License:* Cc-by-sa-3.0 *Contributors:* Created from scratch in Adobe Illustrator. Based on Image:Question book.png created by User:Equazcion *Original artist:* Tkgd2007
- **File:Quetzalcoatl.svg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/3/39/Quetzalcoatl.svg> *License:* CC BY 3.0 *Contributors:* Own work, évocation du codex Borgia *Original artist:* Eddo
- **File:Raffaello,_concilio_dei_02.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/0/08/Raffaello%2C_concilio_dei_02.jpg *License:* Public domain *Contributors:* Web Gallery of Art: Image Info about artwork *Original artist:* Raphael
- **File:Rama_Pursues_Kakasura_with_a_Magical_Grass-Arrow.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/2/2e/Rama_Pursues_Kakasura_with_a_Magical_Grass-Arrow.jpg *License:* Public domain *Contributors:* <http://www.philamuseum.org/collections/permanent/150392.html> *Original artist:* Made in Guler or Kangra
- **File:Regalia_of_King_James_II_first_plate.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/9/92/Regalia_of_King_James_II_first_plate.jpg *License:* Public domain *Contributors:* <http://images.nypl.org/index.php?id=1117387&t=w> *Original artist:* Francis Sandford 1630-1694
- **File:Relief_depicting_Rama_breaking_Shiva's_bow_in_the_Hazare_Rama_Temple_in_Hampi.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/6/6c/Relief_depicting_Rama_breaking_Shiva's_bow_in_the_Hazare_Rama_Temple_in_Hampi.jpg *License:* CC-BY-SA-3.0 *Contributors:* Self-photographed (Original caption: “Photograph taken by self (Dinesh Kannambadi) at the Hazara Rama temple”) *Original artist:* Dineshkannambadi at en.wikipedia
- **File:Relief_of_King_Rama_VI's_privy_seal.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/d/d0/Relief_of_King_Rama_VI's_privy_seal.jpg *License:* CC BY-SA 3.0 *Contributors:* Own work *Original artist:* Xiengyod
- **File:Rey_Fernando_III.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/1/1d/Rey_Fernando_III.jpg *License:* CC BY 3.0 *Contributors:* Own work, Anual, 2008-11-02 *Original artist:* Anonymous
- **File:Rocam_durandal_082005.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/7/73/Rocam_durandal_082005.jpg *License:* CC-BY-SA-3.0 *Contributors:* Own work *Original artist:* user:Patrick Clenot
- **File:Rod_of_Asclepius2.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/e/e3/Rod_of_Asclepius2.svg *License:* CC BY-SA 3.0 *Contributors:* This file was derived from: Rod of asclepius.png *Original artist:*
- *Original:* CatherinMunro
- **File:Roman_Military_banner.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/4/4e/Roman_Military_banner.svg *License:* CC BY-SA 3.0 *Contributors:* Derivative of File:Roman SPQR banner.svg, gladius (from File:gladii.svg), wreath (from File:Laurel wreath.svg) *Original artist:* Sonarpulse
- **File:S._LONGINO,_Bernini.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/3/3b/S._LONGINO%2C_Bernini.jpg *License:* CC BY 2.0 *Contributors:* Own work *Original artist:* Herufra
- **File:SagittaCC.jpg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/7/72/SagittaCC.jpg> *License:* CC BY-SA 3.0 *Contributors:* Own work: AlltheSky.com *Original artist:* Till Credner
- **File:Sagitta_IAU.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/b/b4/Sagitta_IAU.svg *License:* CC BY 3.0 *Contributors:* [1] *Original artist:* IAU and Sky & Telescope magazine (Roger Sinnott & Rick Fienberg)
- **File:Sainte_Lance_de_Rome.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/c/c3/Sainte_Lance_de_Rome.jpg *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Seal_of_Solomon_(Simple_Version).svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/3/36/Seal_of_Solomon_%28Simple_Version%29.svg *License:* CC-BY-SA-3.0 *Contributors:* Originally from en.wikipedia; description page is (was) here *Original artist:* User Securiger on en.wikipedia, SVG version User Pitoutom on fr.wikipedia
- **File:Semar_Kris_(alt)_3.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/e/e3/Semar_Kris_%28alt%29_3.jpg *License:* CC BY-SA 3.0 *Contributors:*
- *Semar_Kris_(alt).jpg* *Original artist:* Semar_Kris_(alt).jpg: Crisco 1492
- **File:She-wolf_suckles_Romulus_and_Remus.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/6/6a/She-wolf_suckles_Romulus_and_Remus.jpg *License:* Public domain *Contributors:* Own book scan from Emmanuel Müller-Baden (dir.), *Bibliothek des allgemeinen und praktischen Wissens*, I, Deutsches Verlagshaus Bong & Co, Berlin-Leipzig-Wien-Stuttgart, 1904. Image copied from de:Bild:Kapitolinische-woelfin 1b-640x480.jpg *Original artist:* Benutzer:Wolpertinger on WP de

- **File:Shield_of_Achilles.jpg** *Source:* http://upload.wikimedia.org/wikipedia/en/1/13/Shield_of_Achilles.jpg *License:* PD-US *Contributors:* **Original publication:** The Penny Magazine of the Society for the Diffusion of Useful Knowledge, Published in London by Charles Knight **Immediate source:** <http://archive.org/details/ThePennyMagazineOfTheSocietyForTheDiffusionOfUsefulKnowledge> *Original artist:* The Penny Magazine of the Society for the Diffusion of Useful Knowledge (Life time: 1845)
- **File:Sidney_Hall_-_Urania'{}_s_Mirror_-_Delphinus,_Sagitta,_Aquila,_and_Antinous.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/e/ea/Sidney_Hall_-_Urania%27s_Mirror_-_Delphinus%2C_Sagitta%2C_Aquila%2C_and_Antinous.jpg *License:* Public domain *Contributors:* This image is available from the United States Library of Congress's Prints and Photographs division under the digital ID [cph.3g10062](https://www.loc.gov/pictures/item/cph.3g10062). This tag does not indicate the copyright status of the attached work. A normal copyright tag is still required. See Commons:Licensing for more information. *Original artist:* Sidney Hall
- **File:Sigmunds_Schwert_(1889)_by_Johannes_Gehrts.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/d/d5/Sigmunds_Schwert_%281889%29_by_Johannes_Gehrts.jpg *License:* Public domain *Contributors:* Felix Dahn, Therese Dahn, Therese (von Droste-Hülshoff) Dahn, Frau, Therese von Droste-Hülshoff Dahn (1901). *Walhall: Germanische Götter- und Heldensagen. Für Alt und Jung am deutschen Herd.* Breitkopf und Härtel. *Original artist:* Eduard Ade
- **File:Sigurd_prüft_das_schwert_Gram_by_Johannes_Gehrts.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/e/e3/Sigurd_pr%C3%BCft_das_schwert_Gram_by_Johannes_Gehrts.jpg *License:* Public domain *Contributors:* Felix Dahn, Therese Dahn, Therese (von Droste-Hülshoff) Dahn, Frau, Therese von Droste-Hülshoff Dahn (1901). *Walhall: Germanische Götter- und Heldensagen. Für Alt und Jung am deutschen Herd.* Breitkopf und Härtel. *Original artist:* Johannes Gehrts
- **File:Sktlucia.jpg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/3/3c/Sktlucia.jpg> *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Socrates.png** *Source:* <http://upload.wikimedia.org/wikipedia/commons/c/cd/Socrates.png> *License:* Public domain *Contributors:* Originally from en.wikipedia; description page is/was here. *Original artist:* Original uploader was Magnus Manske at en.wikipedia Later versions were uploaded by Optimager at en.wikipedia.
- **File:Sotakirves.jpg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/c/ce/Sotakirves.jpg> *License:* Public domain *Contributors:* Own work *Original artist:* Tuohirulla
- **File:Star_of_David2.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/1/1b/Star_of_David2.svg *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Star_of_life2.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/5/5b/Star_of_life2.svg *License:* Public domain *Contributors:* Own work *Original artist:* Verdy p
- **File:Statue_of_lord_shiva.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/e/e7/Statue_of_lord_shiva.jpg *License:* CC BY-SA 3.0 *Contributors:* Own work *Original artist:* User:Arjuna Filips
- **File:Stone_vel_Saluvankuppam.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/2/24/Stone_vel_Saluvankuppam.jpg *License:* CC BY-SA 3.0 *Contributors:* Own work *Original artist:* Ravichandar84
- **File:Symbol_book_class2.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/8/89/Symbol_book_class2.svg *License:* CC BY-SA 2.5 *Contributors:* Mad by Lokal_Profil by combining: *Original artist:* Lokal_Profil
- **File:Sö_111,_Stenkvista.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/d/da/S%C3%B6_111%2C_Stenkvista.jpg *License:* GFDL *Contributors:* Own work *Original artist:* Berig
- **File:Sö_86,_Åby_ågor.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/3/3e/S%C3%B6_86%2C_%C3%85by_%C3%A4gor.jpg *License:* Public domain *Contributors:* Stephens, George. 1878. *Thunor the Thunderer, carved on a Scandinavian font about the year 1000*. London: Williams and Norgate; Copenhagen: H. H. J. Lyng. Page 33. Digitized by Google, available at <http://books.google.com/books?id=X5YFAAAQAAJ&hl=en>. Stephens states that is is from "Göransson's Bautil, No. 776". *Original artist:* Stephens states that it is heliotyped by Pacht.
- **File:Talaria.svg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/8/87/Talaria.svg> *License:* Public domain *Contributors:* Engraving in the 1882 Imperial Dictionary, converted to svg format by uploader. *Original artist:* Unknown
- **File:Text_document_with_red_question_mark.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/a/a4/Text_document_with_red_question_mark.svg *License:* Public domain *Contributors:* Created by bdesham with Inkscape; based upon Text-x-generic.svg from the Tango project. *Original artist:* Benjamin D. Esham (bdesham)
- **File:The_Boy_s_King_Arthur-74.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/0/03/The_Boy_s_King_Arthur-74.jpg *License:* Public domain *Contributors:*
- **Ladyofthelake1.jpg** *Original artist:* Ladyofthelake1.jpg: Alfred Kappes
- **File:The_third_gift_-_an_enormous_hammer_by_Elmer_Boyd_Smith.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/4/4c/The_third_gift_%E2%80%94_an_enormous_hammer_by_Elmer_Boyd_Smith.jpg *License:* Public domain *Contributors:* Page 88 of Brown, Abbie Farwell (1902). "In the Days of Giants: A Book of Norse Tales" Illustrations by E. Boyd Smith. Houghton, Mifflin & Co. *Original artist:* Elmer Boyd Smith (1860 - 1943)
- **File:Thor'{}_s_hammer,_Fitjar.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/e/ec/Thor%27s_hammer%2C_Fitjar.jpg *License:* Public domain *Contributors:* Rygh, Oluf. 1885. *Norske Oldsager ordnede og forklarede*. Christiania [Oslo]: Alb. Cammermeyer. Figure 679, page 181 of the pdf file. Digitalized by Google, available from <http://sureproxy.com/nph-index.cgi/011110A/httpbooks.google.com/books?fid=3dmS0XAAAAYAAJ&dq=3dnorske+oldsager&hl=3dno> *Original artist:* Unknown

- **File:Thor_by_Johannes_Gehrts.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/0/0b/Thor_by_Johannes_Gehrts.jpg License: Public domain Contributors: Felix Dahn, Therese Dahn, Therese (von Droste-Hülshoff) Dahn, Frau, Therese von Droste-Hülshoff Dahn (1901). *Walhall: Germanische Götter- und Heldensagen. Für Alt und Jung am deutschen Herd.* Breitkopf und Härtel. Original artist: Eduard Ade
- **File:Thyrus.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/b/ba/Thyrus.jpg> License: CC BY 2.5 Contributors: [1] Original artist: EasyVectors.com
- **File:Trishula.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/c/cb/Trishula.svg> License: CC-BY-SA-3.0 Contributors: Own work Original artist: Frater5
- **File:Triskele-Symbol-spiral.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/d/d5/Triskele-Symbol-spiral.svg> License: Public domain Contributors: Own work (SVG version of Image:Triskele-Symbol-spiral.png) Original artist: AnonMoos (talk · contribs)
- **File:UNESCO-ICH-blue.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/9/90/UNESCO-ICH-blue.svg> License: Public domain Contributors: Identifying and Inventorying Intangible Cultural Heritage <http://www.unesco.org/culture/ich/doc/src/01856-EN.pdf> Original artist: UN
- **File:US_Army_Medical_Corps_Branch_Plaque.gif** Source: http://upload.wikimedia.org/wikipedia/commons/0/09/US_Army_Medical_Corps_Branch_Plaque.gif License: Public domain Contributors: US Government Original artist: USG
- **File:Vajra.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/0/02/Vajra.jpg> License: CC-BY-SA-3.0 Contributors: ? Original artist: ?
- **File:Vajrasattva_Tibet.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/c/c8/Vajrasattva_Tibet.jpg License: CC-BY-SA-3.0 Contributors: Robert Aichinger Original artist: Robert Aichinger
- **File:Vasara.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/2/28/Vasara.jpg> License: Public domain Contributors: ? Original artist: ?
- **File:Villa05(js).jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/f/f1/Villa05%28js%29.jpg> License: CC BY-SA 3.0 Contributors: Own work Original artist: Jerzy Strzelecki
- **File:WLANL_-_jankie_-_Krisgreep_(Indonesië)_(19e_eeuw).jpg** Source: http://upload.wikimedia.org/wikipedia/commons/4/45/WLANL_-_jankie_-_Krisgreep_%28Indonesi%C3%AB%29%2C_19e_eeuw.jpg License: CC BY-SA 2.0 Contributors: Krisgreep (Indonesië), 19e eeuw Original artist: jankie
- **File:WLA_brooklynmuseum_Standing_Figure_of_Vishnu_gilt_bronze.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/f/f6/WLA_brooklynmuseum_Standing_Figure_of_Vishnu_gilt_bronze.jpg License: CC BY-SA 2.5 Contributors: Photographed February 2009 by Wikipedia Loves Art participant "shooting_brooklyn" Original artist: ?
- **File:Weltliche_Schatzkammer_Wien_(180)\$-3-2.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/1/15/Weltliche_Schatzkammer_Wien_%28180%29-3-2.jpg License: CC-BY-SA-3.0 Contributors: Weltliche_Schatzkammer_Wien_(180)–3.jpg Original artist: Weltliche_Schatzkammer_Wien_(180)–3.jpg: *Weltliche_Schatzkammer_Wien_(180).JPG: Gryffindor
- **File:Wiki_letter_w.svg** Source: http://upload.wikimedia.org/wikipedia/en/6/6c/Wiki_letter_w.svg License: Cc-by-sa-3.0 Contributors: ? Original artist: ?
- **File:Wikisource-logo.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/4/4c/Wikisource-logo.svg> License: CC BY-SA 3.0 Contributors: Rei-artur Original artist: Nicholas Moreau
- **File:Wiktionary-logo-en.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/f/f8/Wiktionary-logo-en.svg> License: Public domain Contributors: Vector version of Image:Wiktionary-logo-en.png. Original artist: Vectorized by Fvasconcellos (talk · contribs), based on original logo tossed together by Brion Vibber
- **File:Winged_goddess_Cdm_Paris_392.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/a/aa/Winged_goddess_Cdm_Paris_392.jpg License: Public domain Contributors: Jastrow (2006). Image renamed from Image:Winged Nike Cdm.jpg Original artist: **English:** Providence Painter
- **File:Xiuhcoatl_British_Museum.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/7/7a/Xiuhcoatl_British_Museum.jpg License: CC BY-SA 3.0 Contributors: Simon Burchell (Own work) Original artist: ?
- **File:Xiyu.PNG** Source: <http://upload.wikimedia.org/wikipedia/commons/7/75/Xiyu.PNG> License: Public domain Contributors: From an ancient Chinese book Original artist: Anonymous
- **File:Épée_de_charlemagne.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/f/f7/%C3%89p%C3%A9_de_charlemagne.jpg License: CC BY-SA 3.0 Contributors: Own work Original artist: Chatsam
- **File:三神器.png** Source: <http://upload.wikimedia.org/wikipedia/commons/1/1b/%E4%B8%89%E7%A5%9E%E5%99%A8.png> License: Public domain Contributors: 三神器.jpg Original artist: 三神器.jpg: Unclemc

99.4.3 Content license

- Creative Commons Attribution-Share Alike 3.0

Chapter 1

Magic carpet

For other uses, see [Magic carpet \(disambiguation\)](#).

A **magic carpet**, also called a **flying carpet**, is a legendary [carpet](#) that can be used to transport [humans](#) who are on it instantaneously or quickly to their destination.

1.1 In literature

One of the stories in the *One Thousand and One Nights* relates how Prince Husain, the eldest son of [Sultan of the Indies](#), travels to [Bisnagar \(Vijayanagara\)](#) in India and buys a magic carpet^[1] This carpet is described as follows: “Whoever sitteth on this carpet and willeth in thought to be taken up and set down upon other site will, in the twinkling of an eye, be borne thither, be that place nearhand or distant many a day's journey and difficult to reach.”^[2] The literary traditions of several other cultures also feature magical carpets, in most cases literally flying rather than instantly transporting their passengers from place to place.

Solomon's carpet^[3] was reportedly made of green silk with a golden weft, sixty miles long and sixty miles wide: “when Solomon sat upon the carpet he was caught up by the wind, and sailed through the air so quickly that he breakfasted at [Damascus](#) and supped in [Media](#).”^[4] The [wind](#) followed Solomon's commands, and ensured the carpet would go to the proper destination; when Solomon was proud, for his greatness and many accomplishments, the carpet gave a shake and 40,000 fell to their deaths.^[5] The carpet was shielded from the sun by a canopy of birds. In Shaikh Muhammad ibn Yahya al-Tadifi al-Hanbali's book of wonders, *Qala'id-al-Jawahir* (“Necklaces of Gems”), Shaikh [Abdul-Qadir Gilani](#) walks on the water of the [River Tigris](#), then an enormous prayer rug (*sajjada*) appears in the sky above, “as if it were the flying carpet of Solomon [*bisat Sulaiman*]”.^[6]

In Russian folk tales, [Baba Yaga](#) can supply [Ivan the Fool](#) with a flying carpet or some other magical gifts (e.g. a ball that rolls in front of the hero showing him the way, or a towel that can turn into a bridge). Such gifts help the hero to find his way “beyond thrice-nine lands, in the thrice-ten kingdom” . Russian painter [Viktor Vasnetsov](#) illustrated the tales featuring a flying carpet on two occasions (*illustrations above and to the left*).

In [Mark Twain's "Captain Stormfield's Visit to Heaven"](#), magic wishing-carpets are used to instantaneously travel throughout Heaven.

1.2 In popular culture

Magic carpets have also been featured in modern literature, movies, and video games, and not always in a classic context.

- A magic carpet is featured in the film *The Thief of Bagdad* (1924) and its remake *The Thief of Bagdad* (1940).
- [Poul Anderson's Operation Chaos](#) features an alternate America in which flying carpets are a major form of transportation, along with brooms.



Another of Vasnetsov's renderings of the same subject

- Tam Sventon uses a flying carpet as his mode of transportation in the first three books of the series.
- A flying carpet is featured on a 1972 Malaysian black and white comedy film, *Laksamana Do Re Mi* directed by P. Ramlee.
- Peter Molyneux produced a god game in 1994 called *Magic Carpet*, originally made for MS-DOS and then ported to the Sega Saturn and Sony PlayStation, where you play a wizard on a magic carpet that collects mana to start cities and defeat enemies. It was followed by a sequel called *Magic Carpet 2* in 1995.

- A flying carpet is also a character (complete with personality) in the 1992 Disney film *Aladdin*.
- In the 1998 video game, *The Legend of Zelda: Ocarina of Time*, a merchant can be seen riding a magic carpet in the Haunted Wasteland.
- Flying carpets are made by and used by tailors in the game *World of Warcraft*
- In *MÄR*, Flying Carpet is a Dimension ÄRM that is owned by Edward the Dog. It transforms into a flying carpet that can be used as a mode of transportation.
- In the online MMORPG *RuneScape*, magic carpets (made from camel hair) used to be a popular and common method of transportation around the Kharidian Desert, but lost favour after the Emir of Al Kharid, the desert town, fell to his death after mistaking an ordinary carpet for his magic one.
- In the comic series and its animation adaptation *Magi: The Labyrinth of Magic*, *Aladdin*, the series' protagonist, usually uses his turban as a magic carpet for transportation.
- In *Once Upon a Time in Wonderland*, Jafar uses a magic carpet as his mode of transportation.

1.3 See also

- *Asterix and the Magic Carpet* – illustrated comic story book on the adventures of Asterix, Obelix and Cacophonix in India
- Sherlock Holmes: The Mystery of the Persian Carpet (*Frogwares*) (PC)
- *King Solomon's Carpet* – novel
- Old Khottabych, Soviet book and later 1956 film with the depiction of Flying Carpet
- Steppenwolf – song "Magic Carpet Ride"

1.4 Notes

- [1] *Brewers Dictionary of Phrase and Fable*, p. 305 1894.
- [2] Burton, Richard *The Thousand Nights and a Night*” Vol. 13, 1885
- [3] Retold for children by Sulamith Ish-Kishor, *The carpet of Solomon: A Hebrew legend* 1966.
- [4] *The Jewish Encyclopedia*, s.v. Solomon: Solomon's carpet”
- [5] *The Jewish Encyclopedia*, *ibid*.
- [6] *Qala'id-al-Jawahir book 6*

1.5 External links

- The secret history of the Flying Carpet

Chapter 2

Kay Kāvus

Kay Kāvus (Persian: کیکاوس; Avestan: *Kauii Usan*); sometimes *Kai-Káuś* or *Kai-Kaus*,^[1]^[2] is a mythological shah of Iran and a character in the *Shāhnāme*. He is the son of **Kay Qobād** and the father of prince **Seyāvash**. Kāvus rules Iran for one hundred and fifty years during which he is frequently though increasingly grudgingly aided by the famous hero **Rostam**. He is succeeded by his grandson **Kai Khosrow**.

2.1 The flying throne

The Flying Throne of Kay Kāvus was a legendary eagle-propelled craft built by Kay Kāvus, used for flying the king all the way to **China**.^[3]^[4]

According to the *Shāhnāme*, Kāvus had a flying **craft** made consisting of a **throne** to the corners of which were attached four long poles pointing upward. It was made of wood and gold and he attached specially trained eagles. Pieces of meat were attached at the top of each pole and the ravenous eagles were chained to the feet. As the eagles tried to reach the meat they caused the throne to fly. The craft flew the king all the way to China, where the eagles grew tired and the craft came down. Rostam eventually had to rescue the king who, miraculously, survived the crash.

2.2 See also

- **Perses** (son of Andromeda and Perseus)

2.3 References

- [1] Firdawsī, *The Shāh nāme of the Persian poet Firdausī*. Oriental Translation Fund. Volume 21 of Publications, Oriental Translation Fund. Translated by James Atkinson. Printed for the Oriental Translation Fund of Great Britain and Ireland; sold by J. Murray, 1832, 532.
- [2] “The Origins Of Ideas of Space Flight” . Informatics.org. Retrieved May 2, 2012.
- [3] <http://www.globalthink.net/global/shahnameh.html>]
- [4] Book Review: Into the Air, Social Studies for Kids

2.4 External links

- Unmuseum on the Flying Throne of Kay Kāvus



Kay Kāvus on his flying throne. Illustration from an 8th-century Persian manuscript.

Chapter 3

Argo

This article is about the ship from the Greek myth. For other uses, see [Argo \(disambiguation\)](#).

In Greek mythology, ***Argo*** (/ˈɑrɡoʊ/; in Greek: Ἀργώ, meaning 'swift') was the ship on which Jason and the



The Argo (ca. 1500–1530), painting by Lorenzo Costa

Argonauts sailed from Iolcos to retrieve the Golden Fleece. She was named after her builder, Argus.



Coin of *Iolcos*, 4th century BC, depicting *Argo*. Obverse: Head of *Artemis Iolkia*. Reverse: Prow of *Argo*, ΙΩΛΚΙΩΝ (of Iolcians).

3.1 Legend

Argo was constructed by the shipwright *Argus*, and its crew were specially protected by the goddess *Hera*. The best source for the myth is the *Argonautica* by *Apollonius Rhodius*. According to a variety of sources of the legend, *Argo* was said to have been planned or constructed with the help of *Athena*. According to other legends she contained in her prow a magical piece of timber from the sacred forest of *Dodona*, which could speak and render prophecies. After the successful journey, *Argo* was consecrated to *Poseidon* in the Isthmus of *Corinth*. She was then translated into the sky and turned into the constellation of *Argo Navis*.* [1]

Several authors of antiquity (*Apollonius Rhodius*, *Pliny*,* [2] *Philostephanus*) discussed the hypothetical shape of the ship. Generally she was imagined like a Greek warship, a galley, and authors hypothesized that she was the first ship of this type that had gone out on a high-sea voyage.* [1]

3.2 Replica

Tim Severin commissioned the recreation of a Bronze Age galley, and in 1984 retraced the voyage of *Jason*.

A replica of a Greek *penteconter* was completed in 2008, which was named *Argo*. This vessel, with a 50-oar crew made up from all 27 *European Union* member countries, sailed from *Jason's* hometown of *Volos* to *Venice*, stopping at 23 cities *en route*.* [3]

In the fictitious book on *Greek mythology*, *The Mark of Athena* by *Rick Riordan*, the *Argo II* is built for the seven demigods to sail to *Greece*.

3.3 References

- [1] This article incorporates text from a publication now in the public domain: *Chambers, Ephraim*, ed. (1728). "article name needed". *Cyclopædia, or an Universal Dictionary of Arts and Sciences* (first ed.). James and John Knapton, *et al*.
- [2] *Hist. Nat.* 1.c.56
- [3] "Ancient Greek ship 'Argo' sets sail once again" . *Monsters and Critics*. July 4, 2008.

3.4 External links

- Voyage of the *Argo* – slideshow by *The First Post*

Chapter 4

Hringhorni



Thor Kicks Litr onto Baldr's Burning Ship, illustration by Emil Doepler (ca. 1905).

In Norse mythology, **Hringhorni** (Old Norse “ship with a circle on the stem” ^[1]) is the name of the ship of the god Baldr, described as the “greatest of all ships”. According to *Gylfaginning*, following the murder of Baldr by Loki, the other gods brought his body down to the sea and laid him to rest on the ship. They would have launched it out into the water and kindled a funeral pyre for Baldr but were unable to move the great vessel without the help of the giantess Hyrrokkin, who was sent for out of Jötunheim. She then flung the ship so violently down the rollers at the first push that flames appeared and the earth trembled, much to the annoyance of Thor.

Along with Baldr, his wife Nanna was also borne to the funeral pyre after she had died of grief. As Thor was consecrating the fire with his hammer Mjolnir, a dwarf named Littr began cavorting at his feet. Thor then kicked him into the flames and the dwarf was burned up as well. The significance of this seemingly incidental event is speculative but may perhaps find a parallel in religious ritual. Among other artifacts and creatures sacrificed on the pyre of Hringhorni were Odin's gold ring Draupnir and the horse of Baldr with all its trappings.

4.1 Notes

[1] Simek (2007:159).

4.2 References

- Simek, Rudolf (2007) translated by Angela Hall. *Dictionary of Northern Mythology*. D.S. Brewer. ISBN 0-85991-513-1

Chapter 5

Naglfar

For the Swedish black metal band, see Naglfar (band).

In Norse mythology, **Naglfar** or **Naglfari** (Old Norse "nail ship") is a boat made entirely from the fingernails and toenails of the dead. During the events of Ragnarök, Naglfar is foretold to sail to Vígríðr, ferrying hordes that will there battle with the gods. Naglfar is attested in the *Poetic Edda*, compiled in the 13th century from earlier traditional sources, and the *Prose Edda*, written in the 13th century by Snorri Sturluson. The boat itself has been connected by scholars with a larger pattern of ritual hair and nail disposal among Indo-Europeans, stemming from Proto-Indo-European custom, and it may be depicted on the Tullstorp Runestone in Scania, Sweden.

5.1 Etymology

Some dispute has waged over the etymology of *Naglfar*. In the late 19th century, Adolf Noreen proposed that *nagl-* here does not have its usual meaning of "nail", but, instead, is a variant of Old Norse *nár* (meaning "corpse") and ultimately derives from Proto-Indo-European **nok-w-i*. Noreen claimed that the notion of Naglfar as a "nail-ship" is due to a folk etymology; that elaboration on the folk etymology produced the concept of a "nail-ship".*[1]

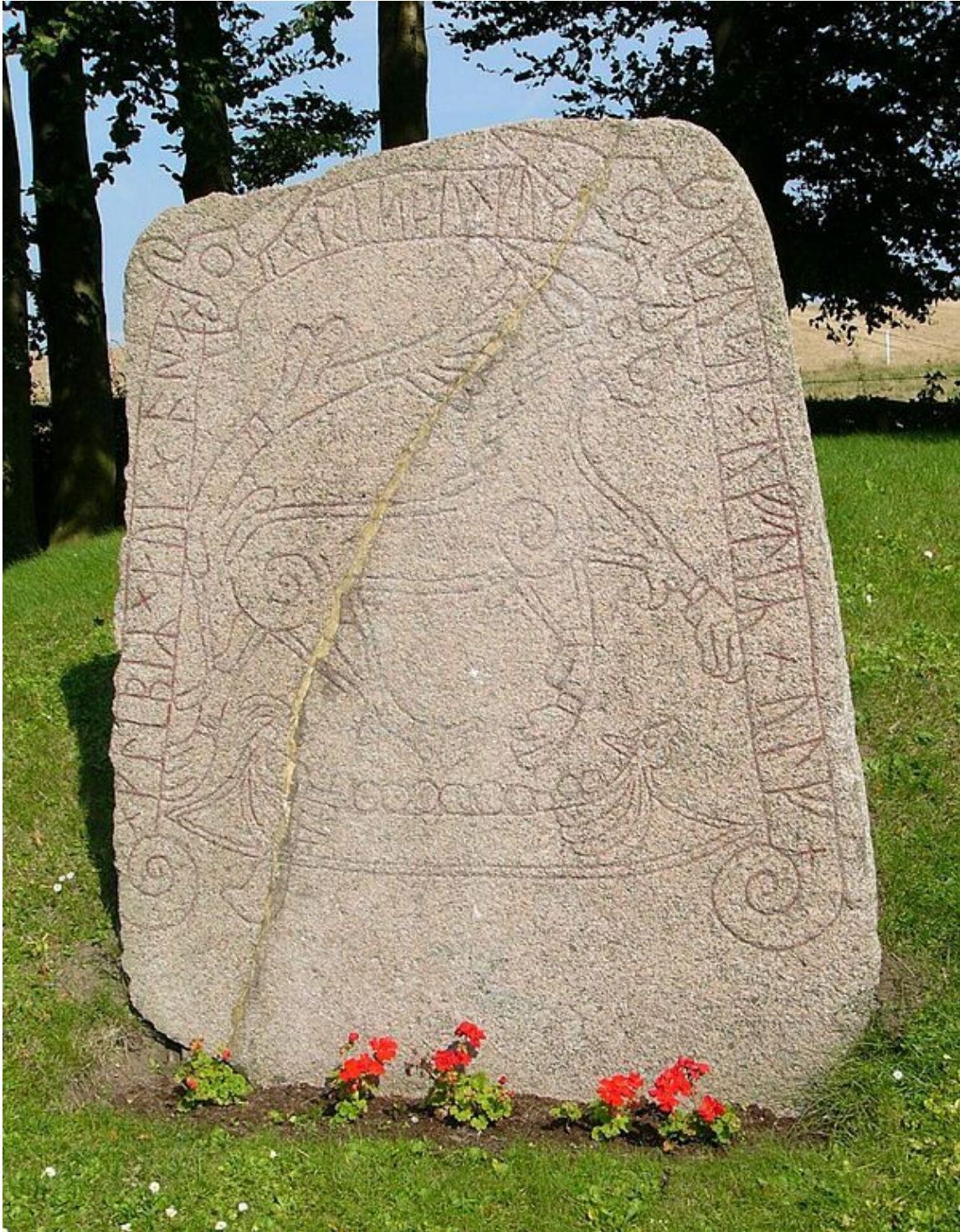
However, Sigmund Feist (1909) rejects the theory on etymological grounds, as does Albert Morley Sturtevant (1951) on the grounds of major difficulties, and their points have led Bruce Lincoln (1977) to comment that "there is no reason whatever to contend that *nagl-* does not have its usual meaning of "nail" and that Naglfar is anything other than the nail-ship, just as Snorri describes it." In addition, Lincoln finds the ship to be a part of a larger pattern of religious disposal and sacrifice of hair and nails among the Indo-Europeans (see below).*[1]

5.2 Attestations

Naglfar is attested in both the *Poetic Edda* and the *Prose Edda*. In the *Poetic Edda*, Naglfar is solely mentioned in two stanzas found in the poem *Völuspá*. In the poem, a deceased völva foretells that the ship will arrive with rising waters, carrying Hrym and Loki and with them a horde of others:

In the *Prose Edda*, Naglfar is mentioned four times. The ship is first mentioned in chapter 43 of *Gylfaginning*, where the enthroned figure of High notes that while *Skíðblaðnir* is best the ship—constructed with the finest skill—"the biggest ship is Naglfari, it belongs to Muspell".*[4]

In chapter 51, High foretells the events of Ragnarök. Regarding Naglfar, High says that after the stars disappear from the sky, the landscape will shake so severely that mountains fall apart, trees uproot, and all binds will snap, causing the wolf Fenrir to break free. After, the Midgardr Serpent Jörmungandr will fly into a rage and swim to the shore, causing the ocean to swell unto land. Naglfar, too, will be break free from its moorings. High describes the composition of Naglfar as that of the untrimmed nails of the dead, and warns about burying the dead with untrimmed nails, stating that "the ship is made of dead people's nails, and it is worth taking care lest anyone die with untrimmed nails, since such a person contributes much material to the ship Naglfar which gods and men wish would take a long time to



The Tullstorp Runestone in Scania, Sweden

finish” . * [5] High adds that the ship will be captained by the jötunn **Hrym**, and that Naglfar will be carried along with the surging waters of the flood. * [5] Further in chapter 51, High quotes the *Völuspá* stanzas above that references the ship. * [6]

Naglfar receives a final mention in the *Prose Edda* in *Skáldskaparmál*, where it is included among a list of ships. * [7]

5.3 Archaeological record

If the images on the Tullstorp Runestone are correctly identified as being from Ragnarök, then Naglfar is shown below the monstrous wolf Fenrir.* [8] It has been pointed out that the ship image has beakheads both fore and aft unlike any known Viking ship, and is thus likely to be a symbolic ship.* [9]

5.4 Interpretations and theories

In his study of treatment of hair and nails among the Indo-Europeans, Bruce Lincoln compares Snorri's *Prose Edda* comments about nail disposal to an Avestan text, where Ahura Mazda warns that daevas and xrafstras will spring from hair and nails that lay without correct burial, noting their conceptual similarities. Lincoln comments that “the specific image of Naglfar, the “Nail-ship,” is undoubtedly specific to the Germanic world, although it does date to an ancient date within that area. But the basic idea on which it is based—that the improper disposal of hair and nails is an act which threatens the well-being of the cosmos—does ascend to the Indo-European period, as can be seen from comparisons [with Iranian myth].” * [1]

5.5 See also

- Naglfari, depending on manuscript, a figure with a similar or identical name

5.6 Notes

- [1] Lincoln (1977:360—361).
- [2] Thorpe (1906:7).
- [3] Bellows (1923:21—23).
- [4] Faulkes (1995:36—37).
- [5] Faulkes (1995:53).
- [6] Faulkes (1995:55).
- [7] Faulkes (1995:162).
- [8] Merrony (2004:136); Crumlin-Pedersen & Thye (1995:170).
- [9] McKinnell (2005:114).

5.7 References

- Bellows, Henry Adams (transl.) (2004 (1923)). *The Poetic Edda*. Dover (reprint of American-Scandinavian Foundation edition). ISBN 0486437108. Check date values in: |date= (help)
- Crumlin-Pedersen, Ole & Thye, Birgitte Munch (eds.) (1995). *The Ship as Symbol in Prehistoric and Medieval Scandinavia: Papers from an International Research Seminar at the Danish National Museum, Copenhagen, 5th-7th May 1994*. Nationalmuseet. ISBN 87-89384-01-6
- Faulkes, Anthony (Trans.) (1995). *Edda*. Everyman. ISBN 0-460-87616-3
- Krappe, Alexander Haggerty (2003 (reprint of 1930 ed.)). *Science of Folklore*. Kessinger Publishing. ISBN 0-7661-5813-6. Check date values in: |date= (help)
- Lincoln, Bruce (1977). “Treatment of Hair and Fingernails among the Indo-Europeans” from *History of Religions*, Vol. 16, No. 4, The Mythic Imagination (May, 1977), pages 351—362. University of Chicago Press.

- Lindow, John (2001). *Norse Mythology: A Guide to the Gods, Heroes, Rituals, and Beliefs*. Oxford University Press. ISBN 0-19-515382-0.
- Merrony, Mark (2004). *The Vikings: Conquerors, Traders and Pirates*. Periplus. ISBN 1-902699-54-8.
- McKinnell, John (2005). *Meeting the Other in Norse Myth and Legend*. D. S. Brewer. ISBN 1-84384-042-1.
- Thorpe, Benjamin (Trans.) (1906). *The Elder Eddas of Saemund Sigfusson, Younger Eddas of Snorre Sturleson*. Norrœna Society.

Chapter 6

Sessrúmnir

In Norse mythology, **Sessrúmnir** (Old Norse “seat-room” * [1] or “seat-roomer” * [2]) is both the goddess Freyja's hall located in **Fólkvangr**, a field where Freyja receives half of those who die in battle, and also the name of a ship. Both the hall and the ship are attested in the *Prose Edda*, written in the 13th century by **Snorri Sturluson**. Scholarly theories have been proposed regarding a potential relation between the hall and the ship.

6.1 Attestations

Sessrúmnir is specifically referred to as a hall in chapter 24 of the *Prose Edda* book *Gylfaginning*. After describing **Fólkvangr**, **HIGH** tells **Gangleri** (described as king **Gylfi** in disguise) that Freyja has the hall Sessrúmnir, and that “it is large and beautiful” . * [3]

Sessrúmnir is secondly referred to in chapter 20 of the *Prose Edda* book *Skáldskaparmál*. In the chapter, means of referring to Freyja are given, including a reference to Sessrúmnir: “possessor of the fallen slain and of Sessrúmnir [...]” . * [4] Sessrúmnir is referenced a third and final time within a list of ship names in chapter 75. * [5]

6.2 Theories

Rudolf Simek theorizes that one of the two notions of Sessrúmnir (as a ship or as a hall) may come from a misunderstanding, as the meaning of the name can be understood in both cases as “space with many or roomy seats.” * [6]

6.3 Notes

[1] Orchard (1997:138).

[2] Simek (2007:280).

[3] Faulkes (1995:24).

[4] Faulkes (1995:86).

[5] Faulkes (1995:162).

[6] Simek (1995:280).

6.4 References

- Faulkes, Anthony (Trans.) (1995). *Edda*. Everyman. ISBN 0-460-87616-3
- Orchard, Andy (1997). *Dictionary of Norse Myth and Legend*. Cassell. ISBN 0-304-34520-2

- Simek, Rudolf (2007) translated by Angela Hall. *Dictionary of Northern Mythology*. D.S. Brewer. ISBN 0-85991-513-1

Chapter 7

Skíðblaðnir

Skíðblaðnir (Old Norse 'assembled from thin pieces of wood'* [1]), sometimes anglicized as **Skidbladnir** or **Skith-blathnir**, is the best of ships in Norse mythology. It is attested in the *Poetic Edda*, compiled in the 13th century from earlier traditional sources, and in the *Prose Edda* and *Heimskringla*, both written in the 13th century by Snorri Sturluson. All sources note that the ship is the finest of ships, and the *Poetic Edda* and *Prose Edda* attest that it is owned by the god Freyr, while the euhemerized account in *Heimskringla* attributes it to the magic of Odin. Both *Heimskringla* and the *Prose Edda* attribute to it the ability to be folded up—as cloth may be—into one's pocket when not needed.

7.1 Attestations

References to the ship occur in the *Poetic Edda*, the *Prose Edda*, and in *Heimskringla*. The ship is mentioned twice in the *Poetic Edda* and both incidents therein occur in the poem *Grímnismál*. In *Grímnismál*, Odin (disguised as *Grímnir*), tortured, starved, and thirsty, imparts in the young Agnar cosmological knowledge, including information about the origin of the ship Skíðblaðnir:

Skíðblaðnir is mentioned several times in the *Prose Edda*, where it appears in the books *Gylfaginning* and *Skáldskaparmál*. The first mention of Skíðblaðnir in the *Poetic Edda* occurs in chapter 43, where the enthroned figure of High tells Gangleri (king Gylfi in disguise) that the god Odin is an important deity. High quotes the second of the above-mentioned *Grímnismál* stanzas in support.* [4]

The boat is first directly addressed in chapter 43; there Gangleri asks that, if Skíðblaðnir is the best of ships, what there is to know about it, and asks if there is no other ship as good or as large as it. High responds that while Skíðblaðnir is the finest ship and the most ingeniously created, the biggest ship is in fact Naglfar, which is owned by Muspell. The Sons of Ivaldi, who High adds are dwarfs, crafted the ship and gave it to Freyr. High continues that the ship is big enough for all of the gods to travel aboard it with wargear and weapons in tow, and that, as soon as its sail is hoisted, the ship finds good wind, and goes wherever it need be. It is made up of so many parts and with such craftsmanship that, when it is not needed at sea, it may be folded up like cloth and placed into one's pocket. Gangleri comments that Skíðblaðnir sounds like a great ship, and that it must have taken a lot of magic to create something like it.* [5]

The next mention of the ship occurs in *Skáldskaparmál* where, in chapter 6, poetic ways of referring to Freyr are provided. Among other names, Freyr is referred to as “possessor of Skidbladnir and of the boar known as Gullinbursti”. The first of the two *Grímnismál* stanzas mentioned above is then provided as reference.* [6]

In chapter 96, a myth explaining Skíðblaðnir's creation is provided. The chapter details that the god Loki once cut off the goddess's Sif's hair in an act of mischief. Sif's husband, Thor, enraged, found Loki, caught hold of him, and threatened to break every last bone in his body. Loki promises to have the Svartálfar make Sif a new head of hair that will grow just as any other. Loki goes to the dwarfs known as Ivaldi's sons, and they made not only Sif a new head of gold hair but also Skíðblaðnir and the spear Gungnir. As the tale continues, Loki risks his neck for the creation of the devastating hammer Mjöllnir, the multiplying ring Draupnir, and the speedy, sky-and-water traveling, bright-bristled boar Gullinbursti. In the end, Loki's wit saves him his head, but results in the stitching together of his lips. The

newly created items are doled out by the dwarfs to Sif, Thor, Odin, and Freyr. Freyr is gifted both Gullinbursti and Skíðblaðnir, the latter of which is again said to receive fair wind whenever its sail was set, and that it will go wherever it needs to, and that it can be folded up much as cloth and placed in one's pocket at will. * [7]

Skíðblaðnir receives a final mention in *Skáldskaparmál* where, in chapter 75, it appears on a list of ships. * [8]

The ship gets a single mention in the *Heimskringla* book *Ynglinga saga*. In chapter 7, an euhemerized Odin is said to have had various magical abilities, including that “he was also able with mere words to extinguish fires, to calm the sea, and to turn the winds any way he pleased. He had a ship called Skíthblathnir with which he sailed over great seas. It could be folded together like a cloth.” * [9]

7.2 See also

- Stone ship, a Germanic burial custom

7.3 Notes

- [1] Simek (2007:289).
- [2] Thorpe (1866:25).
- [3] Bellows (1923:101).
- [4] Faulkes (1995:34).
- [5] Faulkes (1995:36—37).
- [6] Faulkes (1995:75).
- [7] Faulkes (1995:96—97).
- [8] Faulkes (1995:162).
- [9] Hollander (2007:10—11).

7.4 References

- Bellows, Henry Adams (1923). *The Poetic Edda*. American-Scandinavian Foundation.
- Faulkes, Anthony (Trans.) (1995). *Edda*. Everyman. ISBN 0-460-87616-3
- Hollander, Lee Milton. (Trans.) (2007). *Heimskringla: History of the Kings of Norway*. University of Texas Press. ISBN 978-0-292-73061-8
- Simek, Rudolf (2007) translated by Angela Hall. *Dictionary of Northern Mythology*. D.S. Brewer. ISBN 0-85991-513-1
- Thorpe, Benjamin (Trans.) (1866) *The Elder Edda of Saemund Sigon*. Norrœna Society.



The third gift—an enormous hammer (1902) by Elmer Boyd Smith. The bottom right corner depicts the ship *Skíðblaðnir* “afloat” the goddess *Sif*’s new hair.

Chapter 8

The Preserver of Life

The Preserver of Life was the ship built in the *Epic of Gilgamesh* by Utnapishtim and the craftsmen of his village at the request of Enki Ea to hold his wife and relatives, as well as the village craftspeople, the animals to be saved, and various grains and seeds. It was made of solid timber, so that the rays of Shamash (the sun) would not shine in, and of equal dimensions in length and width. The design of the ship was supposedly drawn on the ground by Enki, and the frame of the ark, which was made in five days, was 200 feet in length, width and height, with a floor-space of one acre.* [1] The ark interior had seven floors, each floor divided into 9 sections, finishing the ark fully on the seventh day. The entrance to the ship was sealed once everyone had boarded the ship. Contrary to Noah's Ark, however, it was sealed by clay.

The Flood

The oncoming flood would wipe out all animals and humans that were not on the ship, similar to that of the Noah's Ark story. After twelve days on the water, Utnapishtim opened the hatch of his ship to look around and saw the slopes of Mount Nisir, where he rested his ship for seven days. On the seventh day, he sent a dove out to see if the water had receded, and the dove could find nothing but water, so it returned. Then he sent out a swallow, and just as before, it returned, having found nothing. Finally, Utnapishtim sent out a raven, and the raven saw that the waters had receded, so it circled around, but did not return. Utnapishtim then set all the animals free, and made a sacrifice to the gods. The gods came, and because he had preserved the seed of man while remaining loyal and trusting of his gods, Utnapishtim and his wife were given immortality, as well as a place among the heavenly gods.

8.1 References

Utnapishtim

- [1] Rosenberg, Donna (1994). *World Mythology: An Anthology of the Great Myths and Epics*. Lincolnwood, Chicago: National Textbook Company. p. 196-200. ISBN 0-8442-5765-6.

Chapter 9

Flying Dutchman

For other uses, see [Flying Dutchman \(disambiguation\)](#).

The **Flying Dutchman** is a legendary [ghost ship](#) that can never make port and is doomed to sail the oceans forever.



The Flying Dutchman by *Albert Pinkham Ryder* c. 1887 (Smithsonian American Art Museum)

The myth is likely to have originated from 17th-century [nautical folklore](#). The oldest extant version dates to the late 18th century. Sightings in the 19th and 20th centuries reported the ship to be glowing with ghostly light. If hailed by another ship, the crew of the *Flying Dutchman* will try to send messages to land, or to people long dead. In ocean lore, the sight of this phantom ship is a [portent](#) of doom.

9.1 Origins

The first reference in print to the ship appears in Chapter VI of *A Voyage to Botany Bay* (1795) (also known as *A Voyage to New South Wales*), attributed to **George Barrington** (1755–1804):*[nb 1]

I had often heard of the superstition of sailors respecting apparitions and doom, but had never given much credit to the report; it seems that some years since a **Dutch man-of-war** was lost off the **Cape of Good Hope**, and every soul on board perished; her consort weathered the gale, and arrived soon after at the Cape. Having refitted, and returning to Europe, they were assailed by a violent tempest nearly in the same latitude. In the night watch some of the people saw, or imagined they saw, a vessel standing for them under a press of sail, as though she would run them down: one in particular affirmed it was the ship that had foundered in the former gale, and that it must certainly be her, or the **apparition** of her; but on its clearing up, the object, a dark thick cloud, disappeared. Nothing could do away the idea of this phenomenon on the minds of the sailors; and, on their relating the circumstances when they arrived in port, the story spread like wild-fire, and the supposed phantom was called the Flying Dutchman. From the Dutch the English seamen got the infatuation, and there are very few Indiamen, but what has some one on board, who pretends to have seen the apparition.*[1]

The next literary reference, which introduces the motif of punishment for a crime, was in **John Leyden** (1775–1811): *Scenes of Infancy* (Edinburgh, 1803):

It is a common superstition of mariners, that, in the high southern latitudes on the coast of Africa, hurricanes are frequently ushered in by the appearance of a spectre-ship, denominated the Flying Dutchman ... The crew of this vessel are supposed to have been guilty of some dreadful crime, in the infancy of navigation; and to have been stricken with pestilence ... and are ordained still to traverse the ocean on which they perished, till the period of their penance expire.*[nb 2]

Thomas Moore (1779–1852) in his poem *Written on passing Dead-man's Island in the Gulf of St. Lawrence, Late in the evening, September, 1804**[2] places the vessel in the north Atlantic: “Fast gliding along, a gloomy bark / Her sails are full, though the wind is still, / And there blows not a breath her sails to fill.” A footnote adds: “The above lines were suggested by a superstition very common among sailors, who call this ghost-ship, I think, 'the flying Dutch-man'.”

Sir Walter Scott (1771–1832), a friend of John Leyden's, was the first to refer to the vessel as a pirate ship, writing in the notes to *Rokeby; a poem* (first published December 1812) that the ship was “originally a vessel loaded with great wealth, on board of which some horrid act of murder and piracy had been committed” and that the apparition of the ship “is considered by the mariners as the worst of all possible omens.”

According to some sources, the 17th century Dutch captain **Bernard Fokke** is the model for the captain of the ghost ship.*[3] Fokke was renowned for the speed of his trips from the **Netherlands** to **Java** and was suspected of being in league with the Devil. The first version of the legend as a story was printed, in *Blackwood's Edinburgh Magazine* for May 1821,*[4] which puts the scene as the Cape of Good Hope. This story introduces the name Captain Hendrick Vanderdecken for the captain and the motifs (elaborated by later writers) of letters addressed to people long dead being offered to other ships for delivery, but if accepted will bring misfortune; and the captain having sworn to round the Cape of Good Hope though it should take until the day of judgment.

She was an Amsterdam vessel and sailed from port seventy years ago. Her master's name was Van der Decken. He was a staunch seaman, and would have his own way in spite of the devil. For all that, never a sailor under him had reason to complain; though how it is on board with them nobody knows. The story is this: that in doubling the Cape they were a long day trying to weather the Table Bay. However, the wind headed them, and went against them more and more, and Van der Decken walked the deck, swearing at the wind. Just after sunset a vessel spoke him, asking him if he did not mean to go into the bay that night. Van der Decken replied: “May I be eternally damned if I do, though I should beat about here till the day of judgment. And to be sure, he never did go into that bay, for it is believed that he continues to beat about in these seas still, and will do so long enough. This vessel is never seen but with foul weather along with her” .*[5]

There have been many reported sightings in the 19th and 20th centuries. One was by Prince George of Wales, the future **King George V**. During his late adolescence, in 1880, with his elder brother **Prince Albert Victor of Wales**,

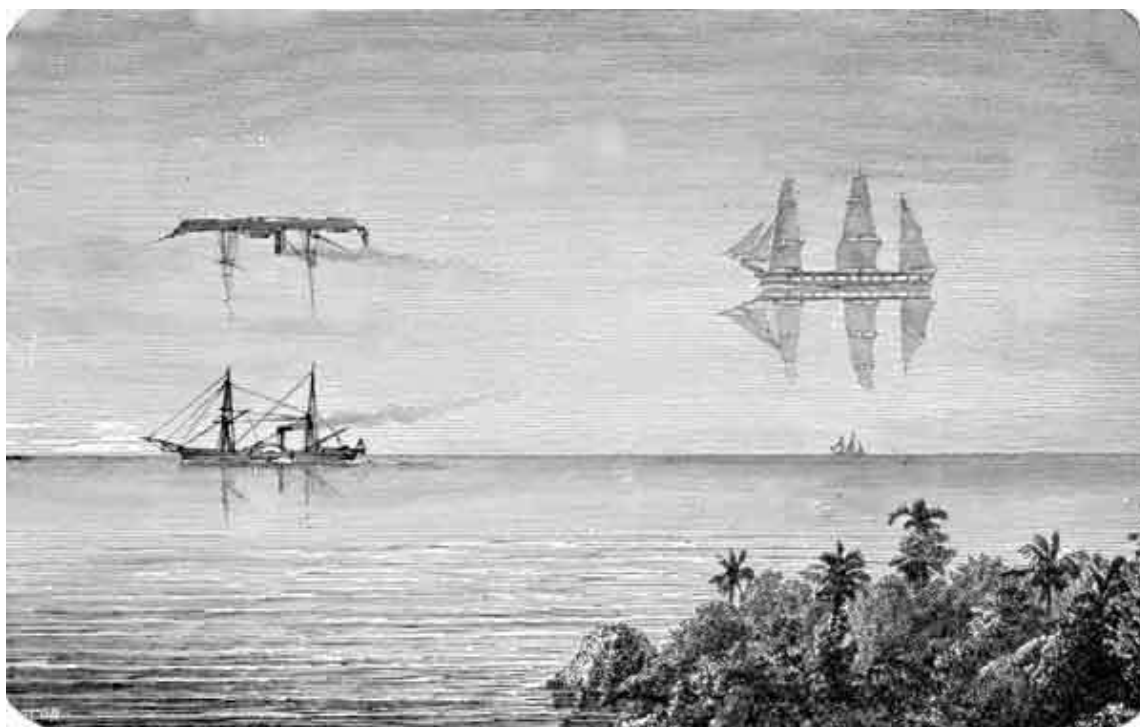
he was on a three-year voyage with their tutor Dalton, temporarily shipped into *HMS Inconstant* after the damaged rudder in their original ship, the 4,000-tonne corvette *Bacchante* was repaired. Off the coast of Australia, between Melbourne and Sydney, Dalton records:

At 4 a.m. the *Flying Dutchman* crossed our bows. A strange red light as of a phantom ship all aglow, in the midst of which light the masts, spars and sails of a brig 200 yards distant stood out in strong relief as she came up on the port bow, where also the officer of the watch from the bridge clearly saw her, as did the quarterdeck midshipman, who was sent forward at once to the forecastle; but on arriving there was no vestige nor any sign whatever of any material ship was to be seen either near or right away to the horizon, the night being clear and the sea calm. Thirteen persons altogether saw her ... At 10.45 a.m. the ordinary seaman who had this morning reported the *Flying Dutchman* fell from the foretopmast crossstreets on to the topgallant forecastle and was smashed to atoms. * [6]

9.2 Explanations as an optical illusion

Main articles: *Mirage*, *Fata Morgana* (mirage) and *Looming* and similar refraction phenomena

Probably the most credible explanation is a superior mirage or *Fata Morgana* seen at sea.



Book illustration showing superior mirages of two boats

The news soon spread through the vessel that a phantom-ship with a ghostly crew was sailing in the air over a phantom-ocean, and that it was a bad omen, and meant that not one of them should ever see land again. The captain was told the wonderful tale, and coming on deck, he explained to the sailors that this strange appearance was caused by the reflection of some ship that was sailing on the water below this image, but at such a distance they could not see it. There were certain conditions of the atmosphere, he said, when the sun's rays could form a perfect picture in the air of objects on the earth, like the images one sees in glass or water, but they were not generally upright, as in the case of this ship, but reversed—turned bottom upwards. This appearance in the air is called a mirage. He told a sailor to go up to the foretop and look beyond the phantom-ship. The man obeyed, and reported that he could see on the water, below the ship in the air, one precisely like it. Just then another ship was seen in the air, only this one was a steamship, and was bottom-upwards, as the captain had said these mirages generally appeared.

Soon after, the steamship itself came in sight. The sailors were now convinced, and never afterwards believed in phantom-ships.*[7]

Another optical effect, known as *looming*, occurs when rays of light are bent across different refractive indices. This could make a ship just off the horizon appear hoisted in the air.*[8]

9.3 Adaptations

There is a 20-foot *one-design* high-performance two-person *monohull* racing dinghy named the *Flying Dutchman* (FD). It made its Olympic debut at the 1960 Olympics Games and is still one of the fastest racing dinghies in the world.*[9]

9.3.1 In artworks and design

The Flying Dutchman has been captured in paintings by Albert Ryder, now in the Smithsonian American Art Museum, Washington, D.C., and by Howard Pyle, an artist famous for illustrations of pirates.

Dutch artist Joyce Overheul also adapted the name of *The Flying Dutchman* onto her crochet pattern designs (*The Flying Dutchman Crochet Design*), resembling the similarity of her designs 'roaming' the world just like the ghost ship once did.

Flying Dutchman Tobacco was a popular blend for pipes and smoking. Many of their tins are still readily collected by those who appreciate packaging art and design.

9.3.2 In television series and manga

- The Flying Dutchman is a recurring character on the popular Nickelodeon cartoon series *Spongebob Squarepants*, although he is drawn resembling a famous pirate, Edward Teach, best known as *Blackbeard*. He is often in episodes that deal with repentance of wrong-doings and moral judgement.
- Carl Barks wrote and drew a 1959 comic book story where *Uncle Scrooge*, *Donald Duck* and Huey, Dewey, and Louie meet the Flying Dutchman.*[10]
- In Eiichiro Oda's manga *One Piece* Vander Decken is the *Flying Dutchman* 's captain.
- In *Soul Eater*, the Flying Dutchman is the soul of the ghost ship.
- In the 1967 *Spider-man* cartoon episode "Return Of The Flying Dutchman" the legend of the Flying Dutchman was used by Spider-man's enemy Mysterio to frighten villagers and plunder their wealth.
- In a 1976 episode of *Land of the Lost*, the Marshalls discover the captain of a mysterious ship that appears in "the mist" . Later in the episode it is discovered that the ship is the *Flying Dutchman*.
- In the *Simpsons* animated series, Captain Horatio McCallister or just simply The Sea Captain is a sea captain and owner of The Flying Dutchman Restaurant.
- An episode of *Night Gallery*, hosted by Rod Serling, features a shipwrecked survivor who claims he is a Flying Dutchman. He appears to the crews of several famously doomed ships before they sank such as the *Titanic* and the *Lusitania*.
- An episode called "The Arrival" (written by Rod Serling) of the TV series "*The Twilight Zone*" depicts an airplane that arrives at a busy airport. The airplane is discovered to have no crew, passengers, or luggage. At the tail end of the prior episode ("Two") Rod Serling advertises "The Arrival" as a retelling of the Flying Dutchman tale.
- In an episode of *Supernatural* a ghostship heralds the death of the victims of a first mates ghost. The ship is compared to the flying Dutchman by one of the characters.
- The pilot of *White Collar* (2009) sees the protagonist figure out the FBI cannot track a suspect as they have given him the nickname "The Dutchman" , and a link to the ship is made

- In an episode of 'Xena Warrior Princess', called "The Lost Mariner", the Flying Dutchman motif is merged into Greek mythology, presenting the wanderer as a hero who offended the sea-god Poseidon.

9.3.3 In film

The story was dramatised in the 1951 film *Pandora and the Flying Dutchman*, starring James Mason (who plays the Dutch Captain Hendrick van der Zee) and Ava Gardner (who plays Pandora). In this version, the Flying Dutchman is a man, not a ship. The two-hour long film, scripted by its director Albert Lewin, sets the main action on the Mediterranean coast of Spain during the summer of 1930. Centuries earlier the Dutchman had killed his wife, wrongly believing her to be unfaithful. Providence condemned him to roam the seas until he found the true meaning of love. In the only plot device taken from earlier versions of the story, once every seven years the Dutchman is allowed ashore for six months to search for a woman who will love him enough to die for him, releasing him from his curse, and he finds her in Pandora.

In Disney's *Pirates of the Caribbean* films, the ship made its first appearance in *Dead Man's Chest* (2006) under the command of the fictional captain, Davy Jones. The story and attributes of the ship were inspired by the actual Flying Dutchman of nautical lore.

9.3.4 In literature

The 1797–98 poem by Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*, contains a similar account of a ghost ship, which may have been influenced by the tale of the *Flying Dutchman*.^[11]^[12]

This story was adapted in the English melodrama *The Flying Dutchman; or the Phantom Ship: a Nautical Drama, in three acts* (1826)^[nb 3] by Edward Fitzball (1792–1873), music by George Rodwell,^[13] and the novel *The Phantom Ship* (1839)^[nb 4] by Frederick Marryat. This in turn was later adapted as *Het Vliegende Schip (The Flying Ship)* by the Dutch clergyman, A. H. C. Römer. In Marryat's version, Terneuzen, in the Netherlands, is described as the home of the captain, who is called *Van der Decken (of the decks)*.

The Edgar Allan Poe short story *MS. Found in a Bottle* (1833) recounts a story of a shipwreck survivor who finds himself on an ancient ship with an aged and listless crew. The descriptions of the ship mirror the Flying Dutchman legend.

Another adaptation was *The Flying Dutchman on Tappan Sea* by Washington Irving (1855), in which the captain is named Ramhout van Dam. Irving had already used the story (based on Moore's poem) in his *Bracebridge Hall* (1822). Hedvig Ekdal describes visions of the Flying Dutchman from the books she reads in the attic in Henrik Ibsen's "The Wild Duck" (1884)

John Boyle O'Reilly's *The Flying Dutchman* was first published in *The Wild Goose*, a handwritten newspaper produced by Fenian convicts being transported to Western Australia in 1867.^[14] Later versions with minor variations were also published.

British author Brian Jacques wrote a trilogy of fantasy/young adult novels concerning two reluctant members of the Dutchman's crew, a young boy and his dog, who were swept off the ship by a wave on the night the ship was cursed; however, the same angel who pronounced the curse on the ship and crew appeared to them and blessed them, charging them to help those in need. The first novel was titled *Castaways of the Flying Dutchman* and was first published by Puffin Books in 2001. The second was titled *The Angel's Command* and was released by Puffin in 2003. The third and final book of the trilogy (due to Jacques' death in 2011) was titled *Voyage of Slaves* and was released by Puffin in 2006.

In the novel *The Flying Dutchman* (2013) by the Russian novelist Anatoly Kudryavitsky, the ghost ship rebuilds itself from an old barge abandoned on the bank of a big Russian river, and offers itself as a refuge to a persecuted musicologist.

The comic fantasy *Flying Dutch* by Tom Holt is a version of the Flying Dutchman story. In this version, the Dutchman is not a ghost ship but crewed by immortals who can only visit land once every seven years when the unbearable smell that is a side-effect of the elixir of life wears off.

The Roger Zelazny short story "And Only I Am Escaped To Tell thee" tells of a sailor who escapes from the Flying Dutchman and is rescued by sailors who welcome him to the Mary Celeste.

Ward Moore in his 1951 story "Flying Dutchman"^[15] used the myth as a metaphor for an automated bomber

plane which continues to fly over an Earth where humanity long since totally destroyed itself and all life in a nuclear war.

9.3.5 In opera and theatre

Richard Wagner's opera, *The Flying Dutchman* (1843) is adapted from an episode in Heinrich Heine's satirical novel *The Memoirs of Mister von Schnabelewopski* (*Aus den Memoiren des Herrn von Schnabelewopski*) (1833), in which a character attends a theatrical performance of *The Flying Dutchman* in Amsterdam. Heine had first briefly used the legend in his *Reisebilder: Die Nordsee* (*Pictures of Travel: the North Sea*) (1826), which simply repeats from *Blackwood's Magazine* the features of the vessel being seen in a storm and sending letters addressed to persons long since dead. In his 1833 elaboration, it was once thought that it may have been based on Fitzball's play, which was playing at the Adelphi Theatre in London, but the run had ended on 7 April 1827 and Heine did not arrive in London until the 14th.*[nb 5] Heine was the first author to introduce the chance of salvation through a woman's devotion and the opportunity to set foot on land every seven years to seek a faithful wife. This imaginary play, unlike Fitzball's play, which has the Cape of Good Hope location, in Heine's account is transferred to the North Sea off Scotland. Wagner's opera was similarly planned to take place off the coast of Scotland, although during the final rehearsals he transferred the action to another part of the North Sea, off Norway.

The opera's overture would later become the signature theme for *Captain Video and His Video Rangers*, one of television's earliest children's potboiler series.

Pierre-Louis Dietsch composed an opera *Le vaisseau fantôme, ou Le maudit des mers* (“The Phantom Ship, or The Accursed of the Sea”), which was first performed on 9 November 1842 at the Paris Opera. The libretto by Paul Foucher and H. Révoil was based on Walter Scott's *The Pirate* as well as Captain Marryat's *The Phantom Ship* and other sources, although Wagner thought it was based on the scenario of his own opera, which he had just sold to the Opera. The similarity of Dietsch's opera to Wagner's is slight, although Wagner's assertion is often repeated. Berlioz thought *Le vaisseau fantôme* too solemn, but other reviewers were more favourable.*[16]*[17]

Amiri Baraka (formerly LeRoi Jones) wrote the play "Dutchman" in 1964. The play's abstract nature makes it difficult to draw a direct correlation between it and the myth, but its emphasis on fate and doom recasts themes of the legend in terms of race relations in the contemporary United States.

9.3.6 In music

- In 1949 RCA Victor, inventors of the single 45 RPM format, released as one of their first 45s a recording of the legend in song in bandleader Hugo Winterhalter's “The Flying Dutchman” , sung as a sea shanty.
- Jethro Tull refer to the *Flying Dutchman* on their 1979 album *Stormwatch*.
- Tori Amos refers to the *Flying Dutchman* in her 1992 single B side “Flying Dutchman” , the A side being “China”. It was re-released in 2012 on her album *Gold Dust* and performed on The Gold Dust Orchestral Tour.
- Jimmy Buffett refers to the *Flying Dutchman* in his 1995 song “Remittance Man” on the album *Barometer Soup*.
- Rufus Wainwright refers to the *Flying Dutchman* in his song “Flying Dutchman” on the album *Poses*.
- Carach Angren wrote a concept album about the *Flying Dutchman* entitled *Death Came Through a Phantom Ship*.
- God Dethroned, a Dutch death metal band, featured the song “Soul Capture 1562” about the *Flying Dutchman* on their album *Bloody Blasphemy*.
- In the 1969 classic self-titled album by The Band, the *Flying Dutchman* was referenced in the song “Rockin' Chair” .
- Iron Maiden a Heavy Metal band produced a song titled, “Rime of The Ancient Mariner” which is loosely based on the poem of the same name, and is in reference to the, “Flying Dutchman” tale.

9.3.7 In video games

The Flying Dutchman is a cheat unit in the original *Age of Empires* computer game. It is a ship that can travel on both land and sea.

In the 1993 multiplatform game *Alone in the Dark 2*, fictional detective Edward Carnby investigates a missing girl who he discovers has been kidnapped by the undead One-Eyed Jack who, in the game, is captain of the undead crew of *The Flying Dutchman*.

9.3.8 In amusement park

The Efteling amusement park in the Netherlands has a roller coaster called *The Flying Dutchman* which features a character named Willem van der Decken.

Worlds of Fun amusement park in Kansas City, Missouri has a swinging boat ride called *The Flying Dutchman*.

9.3.9 In aviation

KLM Royal Dutch Airlines references the endless traveling aspect of the famous story by having *Flying Dutchman* painted on its numerous aircraft below the cockpit and to the right of the nose.

9.3.10 In education

The nickname of Lebanon Valley College is *the Flying Dutchmen*, and its mascot *the Flying Dutchman*. The nickname references the college's location in the Pennsylvania Dutch Country.

9.4 See also

- Peter Rugg
- Wandering Jew
- Wild Hunt
- List of ghosts

9.5 References

Notes

- [1] George Barrington (originally Waldron) was tried at the Old Bailey in London in September 1790 for picking pockets and sentenced to transportation for seven years. He embarked on the convict transport *Active* which sailed from Portsmouth on 27 March 1791 and arrived at Port Jackson (Sydney), just to the north of Botany Bay, on 26 September, having anchored briefly at Table Bay in very late June. The various accounts of his voyage and activities in New South Wales appear to be literary forgeries by publishers capitalising on both his notoriety and in public interest for the new colony, combining turns of phrase from his trial speeches with plagiarised genuine accounts of other writers concerning Botany Bay. See *George Barrington's Voyage to Botany Bay* edited by Suzanne Rickard (Leicester University Press, 2001). *A Voyage to Botany Bay* and *A Voyage to New South Wales*, both issued in 1795, were revamped versions of *An Impartial and Circumstantial Narrative of the Present State of Botany Bay*, which had appeared in 1793–94, but which did not include the Flying Dutchman reference.
- [2] Leyden says Chaucer - echoing Dante's *Inferno* Second Circle of Hell - alludes to a punishment of a similar kind in his poem *The Parlement of Foules*: “And breakers of the laws, sooth to sain, / And lecherous folk, after that they been dead, / Shall whirl about the world alway in pain, / Till many a world be passed out of dread.
- [3] The 48-page text published c. 1829 acknowledges Blackwood's 1821 story as the source, although the two have little in common.

- [4] Originally published in instalments in the *New Monthly Magazine* (London) March–October 1837, January–February 1838 & February–August 1839 before appearing in book form in 1839. Marryat's gripping story added no new elements to the legend.
- [5] The play was not published until its revival in 1829. On all these points see *Musical Times* (London), March 1986, p. 133.

Citations

- [1] Barrington 2004, p. 30
- [2] Published in *Epistles, Odes, and other poems* (London, 1806)
- [3] Evers, Jonathan (2011). *Don't Shoot the Albatross!: Nautical Myths and Superstitions*. A&C Black, London, UK. ISBN 978-1-4081-3131-2.
- [4] The author has been identified as John Howison (fl. 1821–59) of the East India Company. See Alan Lang Strout: *A Bibliography of Articles in Blackwood's Magazine 1817–1825* (1959, p. 78).
- [5] Music with Ease (2008). “Source of the Legend of The Flying Dutchman” . Music with Ease. Retrieved 2008-02-23.
- [6] Rose, Kenneth (1988) *King George V*
- [7] Round-about Rambles in Lands of Fact and Fancy by Frank R. Stockton
- [8] Meyer-Arendt 1995, p. 431
- [9] Portsmouth tables
- [10] Carl Barks (March 1959). “Uncle Scrooge – The Flying Dutchman” . Retrieved 2014-12-23.
- [11] Fulmer, O. Bryan (October 1969). “The Ancient Mariner and the Wandering Jew” . *Studies in Philology* **66** (5): 797–815. JSTOR 4173656.
- [12] John Clute and John Grant, ed. (1999). *The encyclopedia of fantasy*. Macmillan. p. 210. ISBN 978-0-312-19869-5. Excerpt available at Google Books.
- [13] Lee, Sidney, ed. (1897). "Rodwell, George Herbert Buonaparte". *Dictionary of National Biography* **49**. London: Smith, Elder & Co.
- [14] O'Reilly, John Boyle (1867).  *The Flying Dutchman (O'Reilly)*. Wikisource.  p. 10 (Christmas Number).  [scan]
- [15] David Seed (31 October 2013). *American Science Fiction and the Cold War: Literature and Film*. Routledge. p. 126. ISBN 978-1-135-95382-9.
- [16] Cooper & Millington 1992.
- [17] Cooper & Millington 2001.

Bibliography

- Barrington, George (2004) [1795], *Voyage to Botany Bay*, Sydney University Press, ISBN 1-920897-20-8
- Meyer-Arendt, Jurgen (1995) [1972], *Introduction to Modern and Classical Optics*, Prentice-Hall, Inc., ISBN 0-13-124356-X

9.6 External links

- Blackwood's Edinburgh Magazine, May 1821
- On the history and sightings of the Flying Dutchman
- Mainly about Wagner's possible sources
- Melodramatic Possessions: *The Flying Dutchman*, South Africa and the Imperial Stage ca. 1830
- *The Phantom Ship* by Marryat at Project Gutenberg

- USA premiere of 1841 critical edition of Wagner's *The Flying Dutchman* at Boston Lyric Opera, April & May 2013
- The legend of the Flying Dutchman
- “The Flying Dutchman, Harbinger of Watery Doom” article on Atlas Obscura

Chapter 10

Four Treasures of the Tuatha Dé Danann

In the **Mythological Cycle** of early Irish literature, the **four treasures (or jewels) of the Tuatha Dé Danann** are four magical items which the **mythological Tuatha Dé Danann** are supposed to have brought with them from the four island cities Murias, Falias, Gorias and Findias, when they arrived in Ireland.

10.1 Sources

Together the four treasures form the subject of at least three **Middle Irish** texts:

- an anecdote in an interpolated recension of the legendary *Lebor Gabála Érenn* (“The Book of the Taking of Ireland”), here **LG**,
- the introduction, interpolated from *Lebor Gabála*, of *Cath Maige Tuired* (“The Second Battle of Mag Tuired”), here **CMT**,* [1] and
- “The Four Jewels” , a later, short text in the **Yellow Book of Lecan**, consisting of a prose introduction and a poem.

In the 17th century, **Geoffrey Keating** drew on a version of the former for his *Foras feasa ar Éirinn*.* [2]

10.2 Summary

The first recension of *Lebor Gabála* describes the Tuatha Dé Danann as having resided in “the northern islands of the world” , where they were instructed in the magic arts, before finally moving in dark clouds to Connaught in Ireland. It mentions only the *Lia Fáil* as having been imported from across the sea.* [3]

One of the recensions of *Lebor Gabála*, *Cath Maige Tuired* and a separate text elaborate on these events. CMT and LG tell that there were four cities located on the northern islands of the world (*i n-insib tūascertachaib in domain*), called Falias, Gorias, Findias and Murias.* [4] “The Four Jewels” also refers to the cities, but appears to locate them at *Lochlann* and contends that the Tuatha Dé crossed the seas in their fleet rather than in a mist. The Tuatha Dé Danann —described as the offspring of **Béothach** son of Iarbonel —landed here to be instructed in the magic arts, embracing druidry (*druidecht*), knowledge (*fis*), prophecy (*fáitsine*) and skill in magic (*amainsecht*). Each island is said to have had its poet (*fili*) who was skilled in occult arts.* [5]

When the Tuatha Dé migrated to Ireland, they are said to have brought four magical instruments from these cities:

A. C. L. Brown and R. S. Loomis equate Lug's spear with the *Lúin* of Celtchar, which in *Togail Bruidne Dá Derga* is said to have been discovered in the Battle of Mag Tuired. There is however no sign of a literary tradition which connects the two weapons. A different spear belonging to Lug is the so-called spear of Assal in *Oidheadh Chloinne Tuireann*. It was brought back to Lug by the **sons of Tuireann** in atonement for their killing of Cian.

10.3 See also

- Thirteen Treasures of the Island of Britain

10.4 Notes

- [1] Although the text may go back to the 9th century, this introductory section seems to have been inserted by a Middle Irish redactor on the basis of *Lebor Gabála*. See Gerard Murphy, “Notes on *Cath Maige Tuired*.” *Éigse* 7 (1954). p. 195.
- [2] Keating, *Foras feasa ar Éirinn*. Book 1, section 10.
- [3] *Lebor Gabála Érenn*, ed. and tr. R.A.S. Macalister. *Lebor Gabála Érenn: The Book of the Taking of Ireland*. Part IV. Irish Texts Society 41. First Redaction. §§ 55-7.
- [4] *Lebor Gabála Érenn* Part IV § 203; *Cath Maige Tuired* §§ 1-2.
- [5] *Lebor Gabála Érenn* Part IV § 203; *Cath Maige Tuired* §§ 1-2.

10.5 Sources

- *Lebor Gabála Érenn*, ed. and tr. R.A.S. Macalister. *Lebor Gabála Érenn: The Book of the Taking of Ireland*. Part IV. Irish Texts Society 41. London, 1941. Section VII, § 304-5. [Portion of the text reproduced here](#).
- *Cath Maige Tuired*, ed. and tr. Elizabeth A. Gray, *Cath Maige Tuired: The Second Battle of Mag Tuired*. Irish Texts Society 52. Kildare, 1982.
- “The Four jewels” , Middle Irish poem with prose introduction in the *Yellow Book of Lecan*, ed. and tr. Vernam Hull. “The four jewels of the Tuatha Dé Danann.” *Zeitschrift für celtische Philologie* 18 (1930): 73-89. [Edition available from CELT](#). Translation available [here](#) (Mary Jones) and [here](#) (proof-corrected). Hull's article includes commentary.
- Geoffrey Keating, *Foras feasa ar Éirinn*. *The History of Ireland by Geoffrey Keating*, ed. and tr. D. Comyn and P.S. Dinneen, *Foras Feasa ar Éirinn le Seathrún Céitinn*. 4 vols: vols 1-3. Irish Texts Society 4, 8 and 9. London: David Nutt, 1902-1914.

10.6 Further reading

- Gray, Elizabeth A. (1981). “*Cath Maige Tuired*: myth and structure (1-24)”. *Éigse* 18: 183–209.
- Dumézil, Georges. *Jupiter, Mars, Quirinus. Essai sur la conception indo-européenne de la société et sur les origines de Rome*. Gallimard, Paris, 1941. Esp. p. 228.

Chapter 11

Imperial Regalia of Japan

The **Imperial Regalia of Japan** (三種の神器 *Sanshu no Jingi / Mikusa no Kandakara*), also known as the **Three Sacred Treasures of Japan**, consist of the sword **Kusanagi** (草薙劍 *Kusanagi no Tsurugi*), the mirror **Yata no Kagami** (八咫鏡), and the jewel **Yasakani no Magatama** (八尺瓊曲玉). The regalia represent the three primary virtues: **valor** (the sword), **wisdom** (the mirror), and **benevolence** (the jewel).*[1]

Due to the legendary status of these items, their locations are not confirmed, but it is commonly thought that the sword is located at **Atsuta Shrine** in **Nagoya**, the jewel is located at **Kōkyo** (the Imperial Palace) in **Tōkyō**, and the mirror is located in the **Ise Grand Shrine** in **Mie Prefecture**.*[2]

11.1 Tradition

Since 690, the presentation of these items to the **Emperor** by the **priests** at the shrine has been a central element of the imperial **enthronement ceremony**. This ceremony is not public, and these items are by tradition only seen by the emperor and certain priests. Because of this, no known photographs or drawings exist. Two of the three treasures (the jewel and sword, as well as the emperor's seal and the state seal) were last seen during the accession and enthronement of Emperor Akihito in 1989 and 1993, but were shrouded in packages.

According to legend, these treasures were brought to earth by **Ninigi-no-Mikoto**, legendary ancestor of the **Japanese imperial line**, when his grandmother, the Sun Goddess **Amaterasu**, sent him to pacify Japan. These treasures were eventually said to be passed down to **Emperor Jimmu**, who was the first **Emperor of Japan** and was also Ninigi's great-grandson. Traditionally, they were a symbol of the emperor's divinity as a descendant of Amaterasu, confirming his **legitimacy** as paramount ruler of Japan. When Amaterasu hid in a cave from her brother **Susanoo**, thus plunging the world in darkness, the goddess **Ame-no-Uzume** hung the mirror and jewels outside the cave and lured her out of the cave, at which point she saw her own reflection and was startled enough that the gods could pull her out of the cave. Susanoo later presented the sword Kusanagi to Amaterasu as a token of apology; he had obtained it from the body of an eight-headed serpent, **Orochi**.

At the conclusion of the **Genpei War** in 1185, the 8 year-old **Emperor Antoku** and the Regalia were under the control of the **Taira clan**. They were present when the Taira were defeated by the rival **Minamoto clan** at the **Battle of Dan-no-Ura**, which was fought on boats in the shallow **Kanmon Straits**. The child-emperor's grandmother threw herself, the boy, the sword and the jewel into the sea to avoid capture. The mirror was captured, but according to the main account of the battle, a Minamoto soldier who tried to force open the box containing it was struck blind. The jewel was recovered shortly afterwards by **divers**, but the sword was lost.*[3] There are a number of medieval texts relating to the loss of the sword, which variously contend that a replica was forged afterwards, that the lost sword was itself a replica or that the sword was returned to land by supernatural forces.*[4]

The possession by the Southern Dynasty of the Imperial Regalia during the **Northern and Southern dynasties period** in the 14th century has led modern chroniclers to define it as the legitimate dynasty for purposes of **reign names** and **genealogy**.

The importance of the imperial regalia to Japan is evident also from the declarations made by Emperor Shōwa to **Kōichi Kido** on 25 and 31 July 1945 at the end of **World War II**, when he ordered the **Lord Keeper of the Privy Seal** of Japan to protect them “at all costs”.*[5]



Artist's impression of the Imperial Regalia of Japan.

11.2 Other interpretations

The regalia can also be interpreted as the mirror representing the sun; the jewel, the moon; and the sword, the stars.* [1]

Alvin and Heidi Toffler's *Powershift* use them to symbolize the three kinds of power they distinguish: force (sword), wealth (jewel) and knowledge (mirror.)* [6]

11.3 See also

- Japanese mythology
- Shinto
- Crown Jewels
- Order of the Sacred Treasure

11.4 References

- [1] , ミニ講話宮司のいい話 (in Japanese).
- [2] A replica of the mirror is also said to be in the *Kashikodokoro*, one of the Three Palace Sanctuaries
- [3] Turnbull, Stephen (2006) *Samurai: The World of the Warrior*, Osprey Publishing, ISBN 978-1841769516 (pp. 33-38)
- [4] Selinger, Vyjayanthi R. (2013) *Authorizing the Shogunate: Ritual and Material Symbolism in the Literary Construction of Warrior Order*, Brill Academic Publishers, ISBN 978-9004248106 (pp. 114-118)
- [5] *Kido Koichi nikii*, Tokyo, Daigaku Shuppankai, 1966, pp.1120–21.
- [6] *Powershift: Knowledge, Wealth and Violence at the Edge of the 21st Century* (1990), Bantam Books, Alvin and Heidi Toffler, ISBN 0-553-29215-3.

Chapter 12

Karun Treasure

Karun Treasure is the name given to a collection of 363 valuable **Lydian** artifacts dating from the 7th century BC and originating from **Uşak Province** in western Turkey, which were the subject of a **legal battle** between **Turkey** and **New York Metropolitan Museum of Art** between 1987–1993 and which were returned to Turkey in 1993 after the Museum admitted it had known the objects were stolen when they had purchased them. The collection is alternatively known as the *Lydian Hoard*. The items are exhibited in the **Uşak Museum of Archaeology**.

The collection made sensational news once again in May 2006 when a key piece, a golden **hippocamp**, on display in **Uşak Museum** along with the rest of the collection, was discovered to have been switched with a **fake**, probably between March and August 2005, * [1]

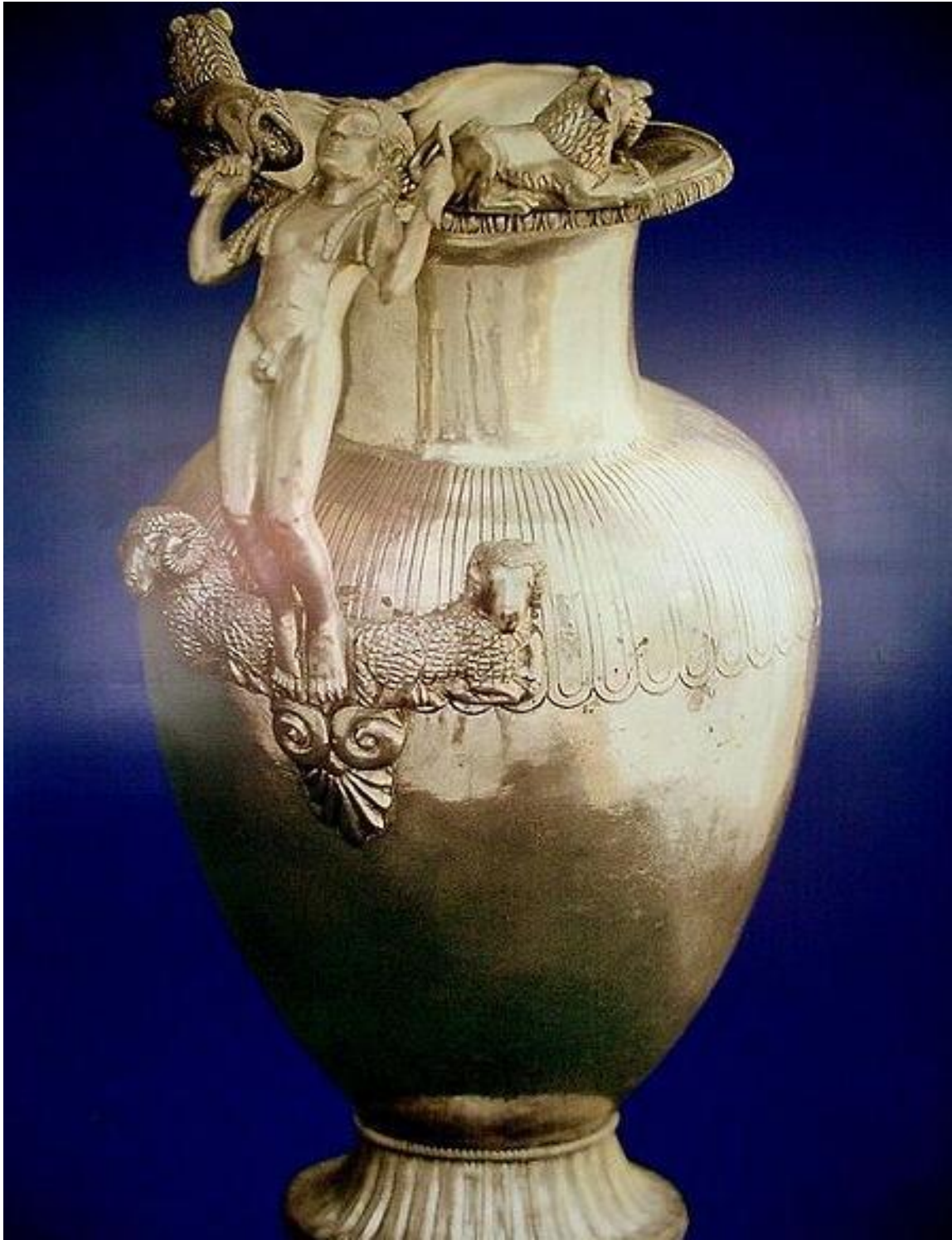
Yet another term used for the collection is “Croesus Treasure” . Although the artifacts were closely contemporary to **Croesus**, whether they should be directly associated with the legendary Lydian king or not remains debatable. Croesus' wealth had repercussions on a number of **Asian** cultures in a vein similar to his fame in the western cultures, and is referred to either as Qarun (**Arabic**) or Karun (**Turkish**), with the mythical proportions of his fortune also echoed in various ways, parallel to the **English language** expression “as rich as Croesus” . * [2] This explains why the term “Karun Treasure” took hold, and in any case, the king Croesus' Treasure consisted of more than 363 pieces and the tomb chamber **tumulus** where most artifacts were discovered (they originate from close but different sites) was that of a woman. * [3]

12.1 Discovery and smuggling

The main and the most precious part of the treasure comes from a tomb chamber of a Lydian princess reached through illegal excavations carried out by three fortune-seekers from Uşak's depending Güre village, at the proximity of which the tomb was located, at the locality called Toptepe. After having dug for days and unable to break through the marble masonry of the chamber door, they had **dynamited** the roof of the tomb in the night of 6 June 1966, to be the first to see the breathtaking sight of the buried Lydian noblewoman and her treasures after 2600 years. The treasure looted from this particular tomb was enriched by further finds by the same men in other **tumuli** of the locality during 1966-1967, and the collection was smuggled outside Turkey in separate dispatches through **İzmir** and **Amsterdam**, to be bought by the **Metropolitan Museum of Art** between 1967–1968, at an invoiced cost of 1,2 million **US Dollars** for 200 of the pieces within the collection. * [4]

12.2 Legal battle

The efforts made by successive Turkish governments to retrieve the collection were incited since the very beginning and followed until conclusion by the journalist Özgen Acar. * [5] Acar had chanced upon some pieces of the collection for the first time in 1984 in a Met Museum **catalogue** and had informed Turkey's **Ministry of Culture** of their clear provenance, while he also wrote several articles and pursued the bureaucratic channels within Turkey with insistence throughout the affair. He acted as a voluntary envoy of the Ministry within the frame of the judicial case launched in **New York City** in 1987 and brought to conclusion in 1993, * [6] at the same time as he was named **consultant** in the larger framework of the Turkey's participation in the work carried out by **UNIDROIT** regarding the protection of



Jug from Lydian Treasure found near Uşak

historic, cultural and religious heritage. Acar's name is also synonymous in Turkey for the retrieval of another set of smuggled archaeological goods, termed “Elmalı Treasure” in reference to their site of origin, the town of Elmalı in southwestern Turkey, and involving this time Lydian coins and extremely rare decadrachms dating from the period of the Delian League, with the Boston Museum of Fine Arts as his opposite party.*[7]

12.3 Uşak Museum case

The clear need for a museum worthy of the treasure was being voiced ever since the artifacts had returned to Turkey.*[8] With the seizure by the authorities of ten other illegally excavated artifacts in 1998, further archaeological discoveries and the known presence of eight gold pieces that had appeared in 2000 during an exhibition in a Paris private gallery for which attempts for retrieval were yet to be made, a handsome collection of base consisting of a total of 375 pieces was already accumulated. But the small museum in Uşak where the collection was placed, more focused on storage of Ushak carpets and operating under conditions of budgetary and staff restraints,*[9] did not fully meet the requirements for the preservation of Karun Treasure. Doubts about the site's suitability were reinforced by the filing of currently unresolved legal action against museum staff regarding the 2007 theft. The museum's former director remains the only person to be still kept in custody among the ten initially accused in the frame of the case around the hippocamp's replacement with a fake.

12.4 Curse of the treasure

Some in Uşak and beyond associate the treasure with a curse. None of the villagers who took part in the 1960s digs, and who were kept under arrest for a brief period at the time, lived the rest of their days in happy notes.

12.5 See also

- Illicit antiquities

12.6 References

- [1] “Croesus riches replaced by fakes” . British Broadcasting Corporation. Retrieved 2006-05-29.
- [2] Qarun and reference to his wealth mentioned in the Koran ([28:76] to [28:82]). In Persian mythology, to which the other citations could be connected, the *Qārūn Treasure* is a treasure said to be in perpetual motion under the ground. The phrase *harta karun* (literally Croesus' Wealth) also worked into the Malay language as the word for *treasure* and is synonymous with the term *buried treasure*. *Ganj-e-Qarun* (Croesus Treasure) was also an Iranian movie made in 1965 by Siamak Yasami and widely regarded as one of the classics of Iranian cinema. The movie recounts the story of a very wealthy man who attempts suicide and then finds happiness in the simplicity of a pauper's home.
- [3] Nezi̇h Başı̇gelen. “The rich kings of the thousand hills, Lydians” . Turkish Ceramic Federation. Retrieved 2005-07-01.
- [4] “Uşak-New York” (in Turkish). TAY Project. Retrieved 2001-04-01.
- [5] Michel Bessi̇eres. “We have to change the buyer's attitude” . UNESCO Courier. Archived from the original on 2001-07-23. Retrieved 2001-04-01.
- [6] Thomas Adcock. “The Art Theft Experts” . New York Law Journal. Retrieved 2006-02-24.
- [7] “Elmalı treasure” . Museum Security.
- [8] Özgen Acar. “Croesus: The poverty of treasure” . Cumhuriyet. Retrieved 2003-07-21.
- [9] The number of experts working in Turkish museums halved from 1,500 to 750 in the last ten years. 14 July 2006 “Croesus: Ten people charged in Croesus theft case” . Turkish Daily News. Retrieved 2003-07-21.

Chapter 13

Pandora's box

This article is about the mythological artifact. For other uses, see [Pandora's box \(disambiguation\)](#).

Pandora's box is an artifact in [Greek mythology](#), taken from the myth of Pandora's creation in [Hesiod's *Works and Days*](#).^[1] The “box” was actually a large jar ([πίθος](#) *pithos*)^[2] given to [Pandora](#) ([Πανδώρα](#), “all-gifted” , “all-giving”),^[3] which contained all the evils of the world.

Today the phrase “to open Pandora's box” means to perform an action that may seem small or innocent, but that turns out to have severely detrimental and far-reaching consequences.

13.1 In mythology

Main article: [Pandora](#)

In classical Greek mythology, Pandora was the first woman on Earth. [Zeus](#) ordered [Hephaestus](#) to create her. So he did, using water and earth.^[4] The gods endowed her with many gifts: [Athena](#) clothed her, [Aphrodite](#) gave her beauty, [Apollo](#) gave her musical ability, and [Hermes](#) gave her speech.^[5]

When [Prometheus](#) stole fire from heaven, Zeus took vengeance by presenting Pandora to Prometheus' brother [Epimetheus](#). Pandora was given a wedding gift of a beautiful jar, with instructions to not open it under any circumstance. Impelled by her curiosity (given to her by the gods), Pandora opened it and all evil contained therein escaped and spread over the earth. She hastened to close the container, but the whole contents had escaped; [Apate](#) and all the others, except for one thing that lay at the bottom – the Spirit of Hope, named [Elpis](#).^[6] Pandora, deeply saddened by what she had done, feared she would have to face Zeus' wrath, since she had failed her duty. However, Zeus did not punish Pandora because he knew this would happen.

13.2 Etymology of the “box”

The original Greek word was '[pithos](#)', which is a large jar, sometimes as large as a small person ([Diogenes of Sinope](#) was said to have once slept in one). It was used for storage of wine, oil, grain or other provisions, or, ritually, as a container for a human body for burying.^[7]^[8] In the case of Pandora, this jar may have been made of clay for use as storage as in the usual sense, or of bronze metal as an unbreakable prison.^[9]

The mistranslation of *pithos* is usually attributed to the 16th century humanist [Erasmus of Rotterdam](#) who translated [Hesiod's](#) tale of Pandora into [Latin](#). Erasmus rendered *pithos* as the Greek *pyxis*, meaning “box” .^[10] The phrase “Pandora's box” has endured ever since. This misconception was further reinforced by [Dante Gabriel Rossetti's](#) painting *Pandora*.



Pandora opens the pithos given to her by Zeus, thus releasing all the bad things of the world.

13.3 See also

- Chalice



A pithos from Crete, c. 675 BC. Louvre



An Attic pyxis, 440–430 BC. British Museum

13.4 Notes

- [1] Hesiod, *Works and Days* 47ff..
- [2] Hesiod, *Works and Days* 94.
- [3] Evelyn-White, note to Hesiod, *Works and Days* 81.; Schlegel and Weinfield, "Introduction to Hesiod" p. 6; Meagher, p. 148; Samuel Tobias Lachs, "The Pandora-Eve Motif in Rabbinic Literature", *The Harvard Theological Review*, Vol. 67, No. 3 (Jul., 1974), pp. 341-345.
- [4] Hesiod, *Works and Days* 61–64.
- [5] Hesiod, *Works and Days* 62–82.
- [6] Hesiod, *Works and Days* 96–99.
- [7] Cf. Harrison, Jane Ellen, *Prolegomena to the Study of Greek history*, Chapter II, The Pithoigia, pp.42-43. Cf. also Figure 7 which shows an ancient Greek pot painting in the University of Jena where Hermes is presiding over a body in a pithos buried in the ground. "In the vase painting in fig.7 from a lekythos in the University Museum of Jena we see a Pithoigia of quite other and solemn booty. A large pithos is sunk deep into the ground. It has served as a grave. ... The vase-painting in fig. 7 must not be regarded as an actual conscious representation of the rite performed on the first day of the Anthesteria. It is more general in content; it is in fact simply a representation of ideas familiar to every Greek, that the pithos was a grave-jar, that from such grave-jars souls escaped and to them necessarily returned, and that Hermes was Psychopompos, Evoker and Revoker of souls. The vase-painting is in fact only another form of the scene so often represented on Athenian white lekythoi, in which the souls flutter round the grave-stele. The grave-jar is but the earlier form of sepulture; the little winged figures, the Keres, are identical in both classes of vase-painting."
- [8] Cf. Verdenius, p.64



Rosetti's Pandora (1879)

- [9] Cf. Jenifer Neils, in *The Girl in the Pithos: Hesiod's Elpis*, in "Periklean Athens and its Legacy, Problems and Perspectives", p.41 especially. "Many scholars wish to see a close analogy between Pandora herself, made from clay, and the clay pithos which dispenses evils, and they have even identified the girl in the jar as Pandora. They ignore, however, Hesiod's description of Pandora's pithos as *arrektōisi* or unbreakable. This adjective, which is usually applied to objects of metal, such as gold fetters and hobbles in Homer (*Il.* 13.37, 15.20), would strongly imply that the jar is made of metal rather than earthenware, which is obviously capable of being broken. More arguments by Neils foll)
- [10] In his notes to Hesiod's *Works and Days* (p.168) M.L. West has surmised that Erasmus may have confused the story of Pandora with the story found elsewhere of a box which was opened by *Psyche*.

13.5 References

- Athanassakis, Apostolos, *Hesiod: Theogony, Works and Days and The Shield of Heracles*. Translation, introduction and commentary, Johns Hopkins University Press, Baltimore and London, 1983. Cf. P.90
- Hesiod; *Works and Days*, in *The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White*, Cambridge, MA., Harvard University Press; London, William Heinemann Ltd. 1914. [Online version at the Perseus Digital Library](#).
- Lamberton, Robert, *Hesiod*, New Haven: Yale University Press, 1988. ISBN 0-300-04068-7. Cf. Chapter II, "The Theogony", and Chapter III, "The Works and Days", especially pp. 96–103 for a side-by-side comparison and analysis of the Pandora story.
- Meagher, Robert E.; *The Meaning of Helen: in Search of an Ancient Icon*, Bolchazy-Carducci Publishers, 1995. ISBN 978-0-86516-510-6.
- Neils, Jenifer, "The Girl in the Pithos: Hesiod's Elpis", in *Periklean Athens and its Legacy. Problems and Perspective*, eds. J. M. Barringer and J. M. Hurwit (Austin: University of Texas Press), 2005, pp. 37–45.
- Revard, Stella P., "Milton and Myth" in *Reassembling Truth: Twenty-first-century Milton*, edited by Charles W. Durham, Kristin A. Pruitt, Susquehanna University Press, 2003. ISBN 9781575910628.
- Rose, Herbert Jennings, *A Handbook of Greek Literature; From Homer to the Age of Lucian*, London, Methuen & Co., Ltd., 1934. Cf. especially Chapter III, *Hesiod and the Hesiodic Schools*, p. 61
- Schlegel, Catherine and Henry Weinfield, "Introduction to Hesiod" in *Hesiod / Theogony and Works and Days*, University of Michigan Press, 2006. ISBN 978-0-472-06932-3.
- Verdenius, Willem Jacob, *A Commentary on Hesiod Works and Days vv 1-382* (Leiden: E.J. Brill, 1985). ISBN 90-04-07465-1. This work has a very in-depth discussion and synthesis of the various theories and speculations about the Pandora story and the jar. Cf. p. 62 & 63 and onwards.

Chapter 14

Relics associated with Jesus

A number of *relics* associated with *Jesus* have been claimed and displayed throughout the history of Christianity. Some people believe in the authenticity of some relics; others doubt the authenticity of various items. For instance, the sixteenth-century Catholic theologian *Erasmus* wrote sarcastically about the proliferation of relics, and the number of buildings that could have been constructed from the wood claimed to be from the *cross* used in the *Crucifixion of Christ*.^[1] Similarly, while experts debate whether Christ was crucified with three or with four nails, at least thirty *Holy Nails* continue to be venerated as relics across Europe.^[2]

Some relics, such as purported remnants of the *Crown of Thorns*, receive only a modest number of pilgrims, while others, such as the *Shroud of Turin* (which is associated with an approved Catholic devotion to the *Holy Face of Jesus*), receive millions of pilgrims, which in recent years have included Pope John Paul II and Pope Benedict XVI.^[3]

As Christian teaching generally states that *Christ* was assumed into heaven corporeally, there are few bodily relics, unlike relics of saints.

14.1 Shrouds and faces

A number of *acheiropoieta* (i.e. not made by hand) images reported to be of the face of Jesus, or have impressions of his face or body on a piece of cloth have been written about or displayed over the centuries. In most cases these images are subject to intense debate and speculation.

Although various devotions to the face of Jesus have been practiced, the term "*Holy Face of Jesus*" as used today only relates to the specific devotions approved by Pope *Leo XIII* in 1895 and Pope *Pius XII* in 1958 in regards to the image from the *Shroud of Turin*.^[4]

14.1.1 Shroud of Turin

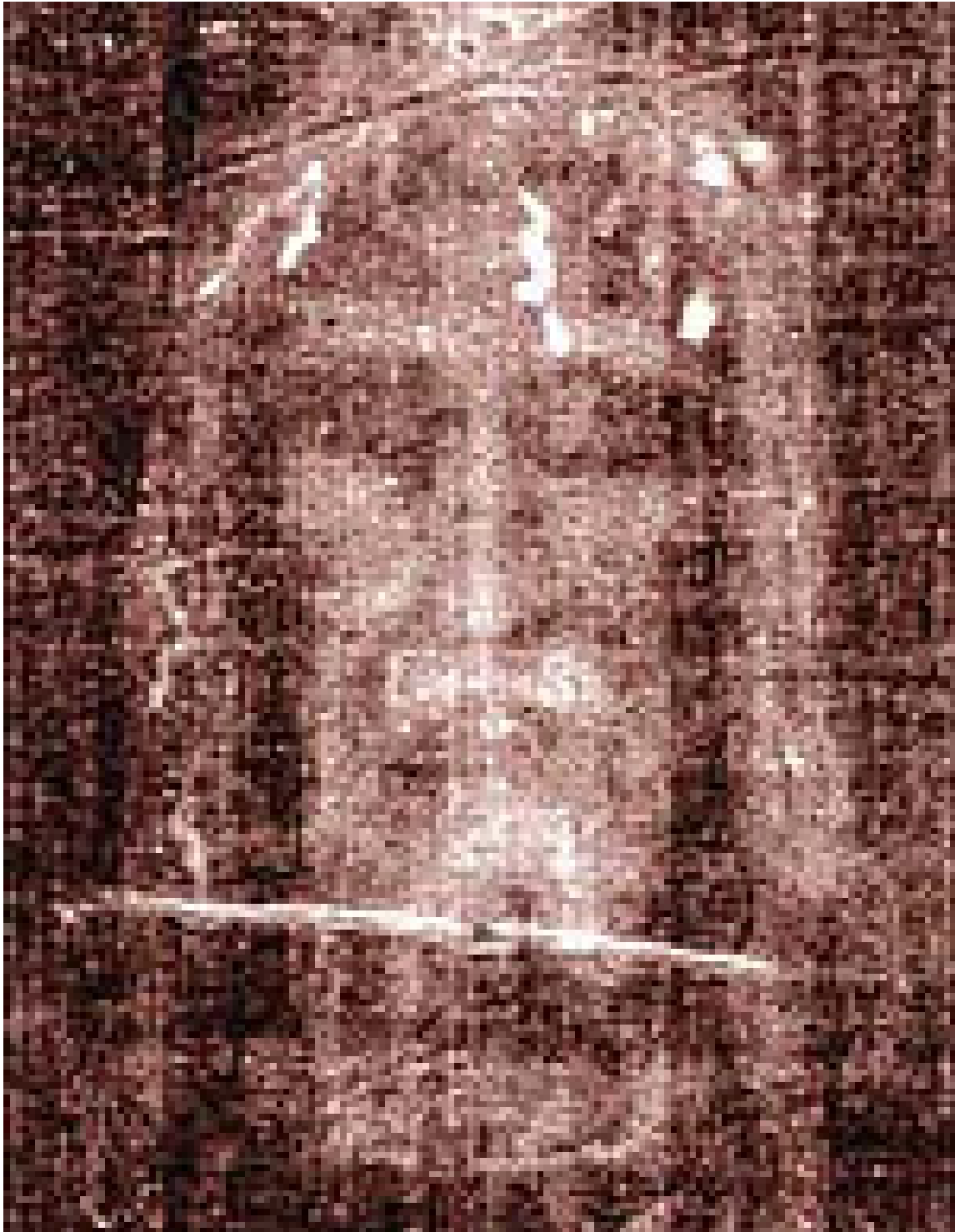
Main article: *Shroud of Turin*

The *Shroud of Turin* is the best-known relic of Jesus and one of the most studied artifacts in human history.^[5]

Various tests have been performed on the shroud, yet both believers and skeptics continue to present arguments for and against the validity of the tests. One of the contentious issues is the *radiocarbon dating in 1988* which yielded results indicating that the shroud was made during the *Middle Ages*.^[6] Believers have since presented arguments against the 1988 carbon dating results, ranging from conflicts in the interpretation of the evidence, to samples being taken from a non representative corner, to additional carbon content via fire damage. Heated debate has ensued ever since.^{[7][8][9][10][11][12]}

Believers claim that pollen residues on the Shroud of Turin shows strong evidence that it originated in the Jerusalem area before the 8th century.^[13]

Both skeptics and proponents tend to have very entrenched positions on the cause of formation of the shroud image, (at times pitting science versus *divine formation*) which has made dialogue very difficult. This may prevent the issue from being fully settled to the satisfaction of all sides in the near future.^{[14][15]}

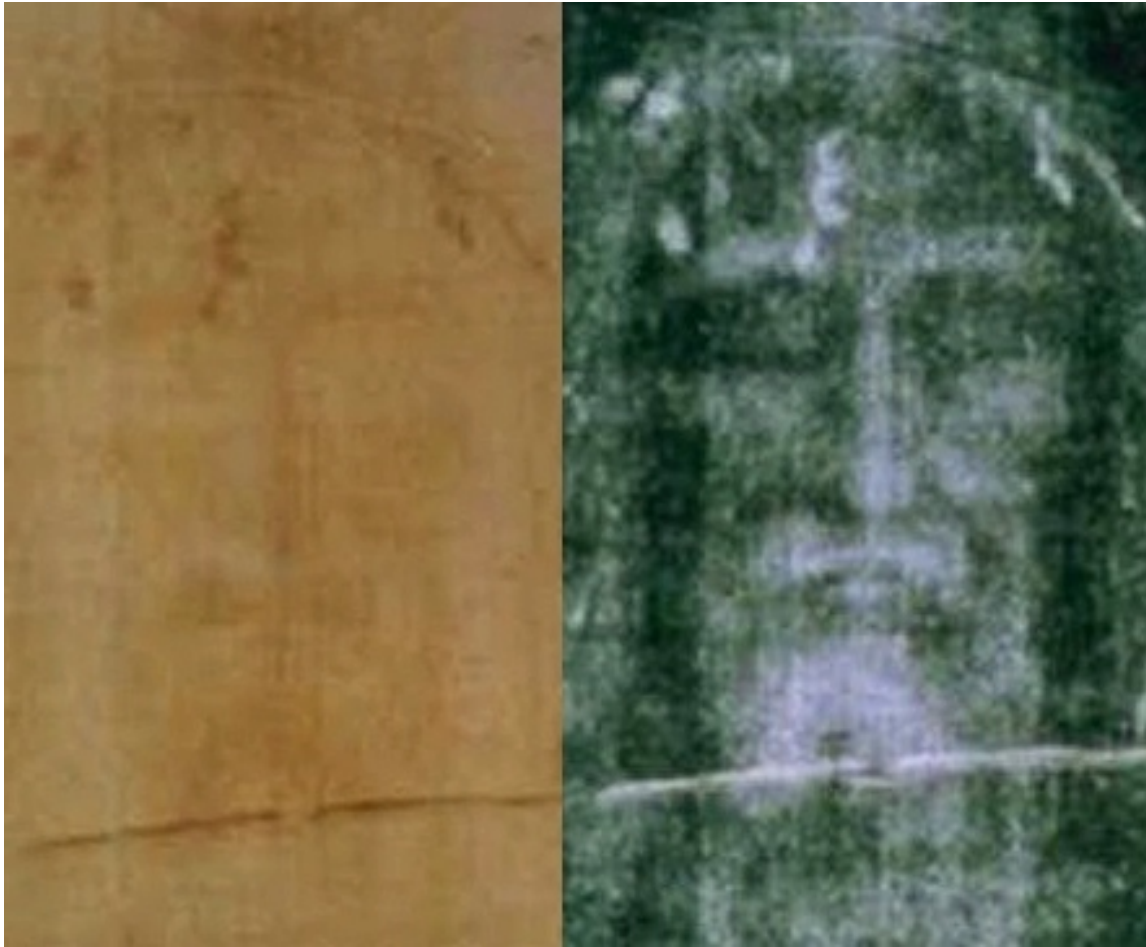


Secondo Pia's 1898 photographic negative of the Shroud of Turin, associated with Holy Face of Jesus devotions.

14.1.2 Sudarium of Oviedo

The Sudarium of Oviedo is a bloodstained cloth, measuring c. 84 × 53 cm, kept in the Cámara Santa of the Cathedral of San Salvador, Oviedo, Spain.*[16] The Sudarium (Latin for *sweat cloth*) is claimed to be the cloth wrapped around the head of Jesus Christ after he died, as mentioned in the Gospel of John (20:6–7).*[17]

The Sudarium is severely soiled and crumpled, with dark flecks that are symmetrically arranged but form no image, unlike the markings on the Shroud of Turin. However, some of those who accept the Shroud as authentic claim that many of the stains on the Sudarium match those on the head portion of the Shroud, but skeptics dispute this. Believers



A recent photo of the Shroud of Turin face, positive left, negative on the right having been contrast enhanced.

(such as Vatican archivist Msgr Giulio Ricci, who studied them in 1995)*[18] contend that both cloths covered the same man.

14.1.3 Image of Edessa

The Image of Edessa is also known as the Mandylion. Two images claim to be the Mandylion. One is the Holy Face of Genoa at the Church of St. Bartholomew of The Armenians in Genoa, the other is the Holy Face of San Silvestro, kept in the Church of San Silvestro in Capite in Rome up to 1870, and now in the Matilda Chapel of the Vatican Palace.*[19] The theory that the object venerated as the Mandylion from the sixth to the thirteenth centuries was in fact the Shroud of Turin has been the subject of debate.*[20]

14.1.4 Crown of Thorns

Main article: [Crown of Thorns](#)

The relics of the Passion presented at Notre-Dame de Paris include a piece of the Cross, which had been kept in Rome and delivered by Saint Helen, the mother of Emperor Constantine, a nail of the Passion and the Holy Crown of Thorns.

Despite numerous studies and historical and scientific research efforts, its authenticity cannot be certified. It has been the object of more than sixteen centuries of fervent Christian prayer.

Saint John tells that, in the night between Maundy Thursday and Good Friday, Roman soldiers mocked Christ and his Sovereignty by placing a thorny crown on his head (John 19:12).



The ark containing the Sudarium of Oviedo.

The crown housed in the Paris cathedral is a circle of canes bundled together and held by gold threads. The thorns were attached to this braided circle, which measures 21 centimetres in diameter. The thorns were divided up over the centuries by the Byzantine emperors and the Kings of France. There are seventy, all of the same type.

The accounts of 4th century pilgrims to Jerusalem allude to the Crown of Thorns and the instruments of the Passion of Christ. In 409, Saint Paulinus of Nola mentions it as being one of the relics kept in the basilica on Mount Zion in Jerusalem. In 570, Anthony the Martyr found it exhibited for veneration in the Basilica of Zion. Around 575, Cassiodorus, in his Exposition on the 75th Psalm, exclaimed, "Jerusalem has the Column, here, there is the Crown of Thorns!" In 870, once again in Jerusalem, Bernard the Monk noted it as well.

Between the 7th and the 10th centuries, the relics were moved progressively to the Byzantine emperors' chapel in Constantinople, mainly to keep them safe from pillaging, like that suffered by the Holy Sepulchre during the Persian invasions. In 1238, Byzantium was governed by the Latin Emperor **Baldwin II of Constantinople**. As he was in great financial difficulty, he decided to pawn the relics in a Venetian bank to get credit.

Saint Louis, the king of France, took over and paid back the Venetians. On 10 August 1239, the king, followed by a brilliant procession, welcomed twenty-nine relics in **Villeneuve-l'Archevêque**. On 19 August 1239, the procession arrived in Paris; the king took off his royal garments. Wearing only a simple tunic and with bare feet, assisted by his brother, took the Crown of Thorns to Notre-Dame de Paris before placing the relics in the palace chapel. He built a reliquary worthy of housing these relics, the **Sainte-Chapelle**.

During the French revolution, the relics were stored in the National Library. After the Concordat in 1801, they were given back to the archbishop of Paris who placed them in the Cathedral treasury on 10 August 1806. They are still housed there today.

Since then, these relics have been conserved by the canons of the Metropolitan Basilica Chapter, who are in charge of veneration, and guarded by the Knights of the Order of the Holy Sepulchre of Jerusalem.

Napoleon I and Napoleon III each offered reliquaries for the crown of thorns. They are on display at Notre-Dame Cathedral during scheduled religious ceremonies.* [21]



The Holy Face of Genoa.

14.1.5 Veil of Veronica

The **Veil of Veronica**, which according to legend was used to wipe the sweat from Jesus' brow as he carried the cross is also said to bear the likeness of the face of Christ. Today, several images claim to be the Veil of Veronica.

There is an image kept in **Saint Peter's Basilica** in Rome which is purported to be the same Veronica as was revered



Veronica holding her veil, Hans Memling, c. 1470

in the Middle Ages. Very few inspections are recorded in modern times and there are no detailed photographs. The most detailed recorded inspection in the 20th century occurred in 1907 when Jesuit art historian Joseph Wilpert was allowed to remove two plates of glass to inspect the image.

The **Hofburg Palace** in Vienna has a copy of the Veronica, identified by the signature of the secretary of **Pope Paul V**, during whose reign a series of six meticulous copies of the veil were made in 1617.* [22]

The image at the Monastery of the Holy Face in **Alicante**, Spain was acquired by **Pope Nicholas V** from relatives of the Byzantine Emperor in 1453 and was given by a Vatican cardinal to a Spanish priest who took it to Alicante, in

1489.

The Jaén Cathedral in Spain has a copy of the Veronica which probably dates from the 14th century and originates in Siena. It is known as the *Santo Rostro* and was acquired by Bishop Nicholas de Biedma in the 14th century.* [23]



The Manoppello Image.

In 1999, Father Heinnrich Pfeiffer announced at a press conference in Rome that he had found the Veil in a church of the Capuchin monastery, in the small village of Manoppello, Italy, where it had been since 1660. Professor Pfeiffer

had in fact been promoting this image for many years before.* [24] This theory has since been promoted by the author Paul Badde in his 2010 book *The Face of God*.* [25]

Advocates of the Shroud's authenticity claim that recent research demonstrates that the face of the Manoppello Image corresponds exactly with the face presented on the Shroud of Turin and the blood stains on the Sudarium of Oviedo,* [26] although skeptics dispute this. Also, 3D properties of the Manoppello Image (similar to that claimed for the Shroud, but weaker) have been discovered.* [27]

14.2 Holy Chalice

The Holy Chalice is the chalice or vessel which Jesus used at the Last Supper to serve the wine, as in the Gospel of Matthew (26:27-28) which states: “Drink from it, all of you. This is my blood of the covenant, which is poured out for many for the forgiveness of sins.”* [28]

A number of Holy Chalices have been reported and also given rise to the legend of Holy Grail, which is not part of Catholic tradition, but of mythology.* [29] Of the existing chalices, only the Santo Cáliz de Valencia (English: Holy Chalice of the Cathedral of Valencia) is recognized as a “historical relic” by the Vatican,* [30] although not as the actual chalice used at the Last Supper.* [31] Although both Pope John Paul II and Pope Benedict XVI have venerated this chalice at the Cathedral of Valencia, neither has formally pronounced it as authentic.* [32]

14.3 The True Cross

In the Christian tradition, the True Cross refers to the actual cross used in the Crucifixion of Jesus. Today, many fragments of wood are claimed as True Cross relics, but it is hard to establish their authenticity. The spread of the story of the fourth century discovery of the True Cross was partly due to its inclusion in 1260 in Jacopo de Voragine's very popular book *The Golden Legend*, which also included other tales such as Saint George and the Dragon.

Tradition and legend attribute the discovery of the True Cross to Saint Helena, mother of Constantine the Great who went to Palestine during the fourth century in search of relics. Eusebius of Caesarea was the only contemporary author to write about Helena's journey in his *Life of Constantine*. But Eusebius did not mention the finding of the True Cross, although he dwelt heavily on the piety of Helena and the finding of the site of the Holy Sepulchre.* [33] Texts that tell (and gradually elaborate) the story of the finding of the True Cross and its identification through a miracle date to the fifth century, and include writings by Socrates Scholasticus, Sozomen and Saint Theodoret.

Pieces of the purported True Cross, including the half of the INRI inscription tablet, are preserved at the ancient basilica Santa Croce in Gerusalemme in Rome. Very small pieces or particles of the True Cross are reportedly preserved in hundreds of other churches in Europe and inside crucifixes. Their authenticity is not accepted universally by those of the Christian faith and the accuracy of the reports surrounding the discovery of the True Cross is questioned by many Christians. The acceptance and belief of that part of the tradition that pertains to the Early Christian Church is generally restricted to the Catholic and Orthodox Churches. The Medieval legends of its provenance differ between Catholic and Orthodox tradition. These churches honour Helena as a saint, as does also the Anglican Communion.

14.4 Other relics

14.4.1 Crucifixion

A large number of other claimed relics of Jesus continue to be displayed throughout the world. A good number of these relics involve the journey of Saint Helena of Constantinople, the mother of Constantine the Great to Palestine in the fourth century to gather relics.

The authenticity of many of these relics is in question. For instance, regarding the Holy Nails brought back by Saint Helena, the Catholic Encyclopedia states that given that the question has long been debated whether Christ was crucified with three or with four nails:* [2]

Very little reliance can be placed upon the authenticity of the thirty or more holy nails which are still venerated, or which have been venerated until recent times, in such treasuries as that of Santa Croce in



Discovery of the True Cross, by Tiepolo, 1745.

Rome, or those of Venice, Aachen, Escorial, Nuremberg, Prague, etc. Probably the majority began by professing to be facsimiles which had touched or contained filings from some other nail whose claim was more ancient.

Similarly, a large number of churches claim to have relics of the **Crown of Thorns** which was placed upon the head of Jesus by the soldiers prior to his crucifixion.

The **Scala Sancta**, the stairs from Pontius Pilate's praetorium, ascended by Jesus during his trial were also reportedly brought to Rome by Saint Helena of Constantinople in the 4th century.

The **Basilica of the Holy Blood** in Bruges, Belgium, claims a specimen of Christ's blood in a phial said to contain a cloth with blood of Jesus Christ, brought to the city by Thierry of Alsace after the 12th century.

Other claimed relics, based on the **Crucifixion of Christ** include:

- The **Holy Coat**: The possession of the seamless garment of Christ (Latin: *Latin tunica inconsultilis*; John 19:23), for which the soldiers cast lots at the Crucifixion, is claimed by the cathedral of Trier, Germany, and by the parish church of Argenteuil, France. The seamless robe of Jesus is kept at the cathedral of Trier. The Argenteuil tradition claims that the garment venerated in that city as the Holy Coat was brought there by Charlemagne.
- The Calvary of crucifixion, a small rock called Golgotha, in the Church of the Holy Sepulchre in Jerusalem.

Inside the church is a pile of rock about 7 metres (23 ft) long by 3 metres (9.8 ft) wide by 4.8 metres (16 ft), believed to be what is now visible of Calvary.

- The Iron Crown of Lombardy and Bridle of Constantine, said to be made from nails used during the crucifixion.
- The Holy Lance (or Spear of Destiny), the spear of Longinus used to pierce Jesus' side when he was on the cross, to ensure that he had died.
- The Holy Sponge, in Santa Croce in Gerusalemme.
- The Column of the Flagellation, which Jesus was tied to during the Flagellation of Christ, kept in the Basilica of Saint Praxedes in Rome.

14.4.2 Bodily relics

Christian teaching generally states that Christ was assumed into heaven corporeally. Therefore the only parts of his body available for veneration are parts he had lost prior to the Ascension. At various points in history, a number of churches in Europe have claimed to possess the Holy Prepuce, Jesus' foreskin from the Circumcision, sometimes at the same time.*[34] A section of the Holy Umbilical Cord believed to remain from the birth of Christ, is currently in the Archbasilica of St. John Lateran.*[35]

14.4.3 Miscellaneous

A number of miscellaneous relics are claimed to exist; there is no proof that any of them are genuine. In many cases, there are contradictory claims of a unique relic existing simultaneously at different locations.

St. Paul's Monastery on Mount Athos claims to have relics of Gifts of the Magi, while Dubrovnik's Cathedral, Croatia, lays claim to the swaddling clothes the baby Jesus wore during the presentation at the Temple.*[36] The knife that was claimed to have been used by Jesus during the Last Supper was also a matter of veneration in the Middle Ages, according to the 12th century *Guide for Pilgrims to Santiago de Compostela*.*[37] According to French traveler Jules-Léonard Belin the knife used by Jesus to slice bread was permanently exhibited in the Logetta (decorated entrance hall) of St Mark's Campanile in Venice.*[38]

14.5 See also

- Blood of Christ
- List of artifacts significant to the Bible
- Jesus in the Christian Bible
- Relics of Muhammad

14.6 Notes

[1] Dillenberger 1999, p. 5

[2] Thurston, Herbert (1913). "Holy Nails". *Catholic Encyclopedia*. New York: Robert Appleton Company.

[3] Pope John Paul II (1998-05-24), *Pope John Paul II's address in Turin Cathedral*, Holy See

[4] Cruz 2003, p. 200

[5] « The Shroud of Turin is the single, most studied artifact in human history » statement considered as « widely accepted » in Lloyd A Currie, « The Remarkable Metrological History of Radiocarbon Dating [II] », *J. Res. Natl. Inst. Stand. Technol.* 109, 2004, p. 200 Article.

- [6] Damon, P. E.; D. J. Donahue, B. H. Gore, A. L. Hatheway, A. J. T. Jull, T. W. Linick, P. J. Sercel, L. J. Toolin, C. R. Bronk, E. T. Hall, R. E. M. Hedges, R. Housley, I. A. Law, C. Perry, G. Bonani, S. Trumbore, W. Woelfli, J. C. Ambers, S. G. E. Bowman, M. N. Leese, M. S. Tite (February 1989), "Radiocarbon dating of the Shroud of Turin" , *Nature* **337** (6208): 611–615, doi:10.1038/337611a0, retrieved 2007-11-18.
- [7] Brendan Whiting, 2006, *The Shroud Story*, Harbour Publishing, ISBN 0-646-45725-X
- [8] Gove, H E (1990), "Dating the Turin Shroud-An Assessment" (PDF), *Radiocarbon* (32:1, 87–92), retrieved 2009-06-27.
- [9] Joe Nickell. "Claims of Invalid "Shroud" Radiocarbon Date Cut from Whole Cloth" . *Skeptical Inquirer*. Committee for Skeptical Inquiry. Retrieved 2009-10-06.
- [10] Daily Telegraph article on Carbon dating <http://www.telegraph.co.uk/news/main.jhtml?xml=/news/2008/02/25/nshroud125.xml>
- [11] Lorenzi, Rossella. "Shroud of Turin's Authenticity Probed Anew" . *Discovery Channel*. Discovery Communications. Retrieved 2008-03-30.
- [12] *Shroud mystery refuses to go away*: BBC News 2008 <http://news.bbc.co.uk/2/hi/science/nature/7307646.stm>
- [13] XVI International Botanical Congress. "Botanical Evidence Indicates 'Shroud Of Turin' Originated In Jerusalem Area Before 8th Century". ScienceDaily. ScienceDaily, 3 August 1999. <www.sciencedaily.com/releases/1999/08/990803073154.htm>.
- [14] Colin Evans, 2002 *A question of evidence* ISBN 0-471-44014-0 page 10
- [15] Paul Vignon, 2002 *The Shroud of Christ* ISBN 1-885395-96-5 page 3
- [16] Michael McDonnell (2007). *Lost Treasures of the Bible*. ISBN 1-84753-316-7. page 31.
- [17] John 20:6
- [18] Ruffin 1999, p. 47
- [19] Houlden 2003, vol. 2, p. 66
- [20] Wilson 1991
- [21] Notre Dame de Paris - Veneration of the Crown
- [22] Wilson 1991, p. 157
- [23] Wilson 1991, p. 94
- [24] Ian Wilson, *Holy Faces, Secret Places*, page 161
- [25] The Face of God: The Rediscovery of the True Face of Jesus, Igantius Press, Paul badde, 2010.
- [26] <http://www.sudariumchristi.com/uk/tomb/compare.htm>
- [27] J. Jaworski , G. Fanti 3-D PROCESSING TO EVIDENCE CHARACTERISTICS REPRESENTED IN MANOPPELLO VEIL (article)
- [28] Matthew 26:27-28
- [29] Thurston, Herbert (1913). "Chalice". *Catholic Encyclopedia*. New York: Robert Appleton Company.
- [30] "The History of the Holy Chalice" , *Official website of the Valencia cathedral - The Holy Chalice of the Lord Supper*
- [31] Griffin 2001, p. 103
- [32] *Pope to Venerate Holy Grail*, Zenit News, 2006-07-07
- [33] Life of Constantine book 3, chapter 25 - 41
- [34] "Who stole Jesus' foreskin?" by David Farley. *Slate* magazine
- [35] <http://goitaly.about.com/od/romeattractions/tp/rome-relics.htm>
- [36] Janekovic-Romer, Zdenka (1996), *Javni rituali u politickom diskursu humanistickog Dubrovnika* (in Croatian), Zavod za hrvatsku povijest Filozofskog fakulteta Zagreb - Institute of Croatian history, Faculty of Philosophy Zagreb, p. 78
- [37] Snoek, Godefridus (1995), *Medieval Piety from Relics to the Eucharist*, Leiden: E.J. Brill, p. 248, ISBN 90-04-10263-9
- [38] Belin, Julien-Léonard (1843), *Le Simplon et l'Italie septentrionale: promenades et pèlerinages* (in French), Belin-Leprieur, p. 218

14.7 References

- Cruz, Joan Carroll (October 1984), *Relics*, Our Sunday Visitor Publishing, ISBN 978-0-87973-701-6, retrieved 21 October 2010
- Cruz, Joan Carroll (May 2003), *Saintly Men of Modern Times*, Our Sunday Visitor Publishing, ISBN 978-1-931709-77-4, retrieved 21 October 2010
- Dillenberger, John (1999), *Images and relics: theological perceptions and visual images in sixteenth-century Europe*, Oxford University Press US, ISBN 978-0-19-512172-8, retrieved 21 October 2010
- Griffin, Justin (July 2001), *The Holy Grail: the legend, the history, the evidence*, McFarland, ISBN 978-0-7864-0999-0, retrieved 21 October 2010
- Houlden, James Leslie (2003), *Jesus in History, Thought, and Culture*, Santa Barbara: ABC-Clío Inc, ISBN 978-1-57607-856-3
- Nickell, Joe (2007), *Relics of the Christ*, Lexington: University Press of Kentucky, ISBN 0-8131-2425-5
- Ruffin, Bernard (1999), *The Shroud of Turin: the most up-to-date analysis of all the facts regarding the Church's controversial relic*, Huntington: Our Sunday Visitor, ISBN 978-0-87973-617-0
- Wilson, Ian (1991), *Holy Faces, Secret Places*, London: Doubleday, ISBN 0-385-26105-5

14.8 Further reading

- Bella, Francesco; Carlo Azzi (2002). “¹⁴C Dating of the "Titulus Crucis"” (PDF). *Radiocarbon* (University of Arizona) **44** (3): 685–689. Retrieved 2012-09-10.
- Benford, M. Sue; Joseph G. Marino (July–August 2008). “Discrepancies in the radiocarbon dating area of the Turin shroud” (PDF). *Chemistry Today* **26** (4). Retrieved 2012-09-10.
- Fernández Sánchez, José Luis (4–6 May 2010). “The Sudarium of Oviedo and the Shroud of Turin. A question of authenticity” (PDF). *Proceedings of the International Workshop on the Scientific approach to the Acheiropoietos Images, ENEA Frascati, Italy*.
- Klein, Holger A. (2006). “Sacred Relics and Imperial Ceremonies at the Great Palace of Constantinople” . In F. A. Bauer (ed.). *Visualisierungen von Herrschaft* (PDF). BYZAS **5**. pp. 79–99. ISBN 9789758071265. OCLC 71787023.

14.9 External links

- The Shroud of Turin Story: A Guide to the Facts
- Possibly the Biggest Radiocarbon Dating Mistake Ever



Chapter 15

Yata no Kagami

Yata no Kagami (八咫鏡) is a sacred mirror that is part of the **Imperial Regalia of Japan**. It is said to be housed in **Ise Grand Shrine** in **Mie Prefecture, Japan**, although a lack of public access makes this difficult to verify. The Yata no Kagami represents “wisdom” or “honesty,” depending on the source. Its name literally means “The Eight Hand Mirror,” a reference to its octagonal shape. Mirrors in ancient Japan represented truth because they merely reflected what was shown, and were a source of much mystique and reverence (being uncommon items). **Japanese folklore** is rich in stories of life before mirrors were commonplace.

In the Japanese mythology this mirror and the *Yasakani no magatama* were hung from a tree to lure out **Amaterasu** from a cave. They were given to Amaterasu's grandson, **Ninigi-no-Mikoto**, when he went to pacify Japan along with the sword **Kusanagi**. From there, the treasures passed into the hands of the **Imperial House of Japan**.

In the year 1040 (**Chōkyū** 1, 9th month), the Sacred Mirror was burned in a fire.*^[1] Whether that mirror was irrevocably lost or not, the current government claims that there are three sacred relics, each held at a different Shinto shrine: one is in **Meiji Shrine** in Tokyo, one in **Ise Grand Shrine**, and one in **Atsuta Shrine** in Nagoya.

15.1 See also

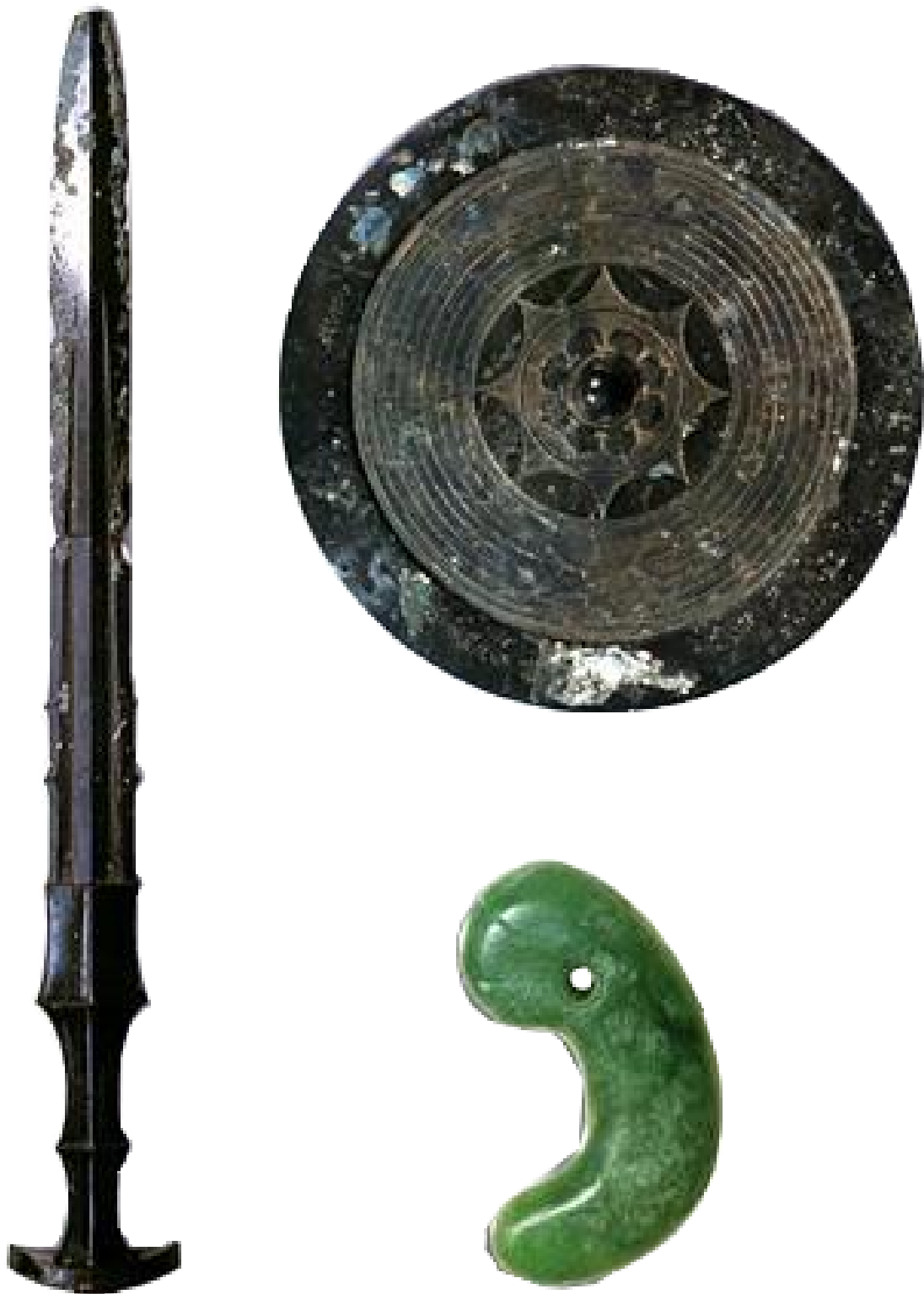
- **Shinju-kyo**

15.2 References

[1] Ackroyd, Joyce. (1982). *Lessons from History: the Tokushi Yoron*, p. 29.

15.3 External links

- **Ise Jingu's page on the Yata no Kagami**



Artist's impression of the Imperial Regalia of Japan

Chapter 16

Holy Grail

“Grail” and “Grail Quest” redirect here. For other uses, see [Grail \(disambiguation\)](#) and [Grail Quest \(disambiguation\)](#).

For other uses, see [Holy Grail \(disambiguation\)](#).

The **Holy Grail** is a dish, plate, stone, or cup that is part of an important theme of [Arthurian literature](#). A grail, wondrous but not explicitly holy, first appears in *Perceval le Gallois*, an unfinished romance by [Chrétien de Troyes](#):^[1] it is a processional [salver](#) used to serve at a feast. Chrétien's story attracted many continuators, translators and interpreters in the later 12th and early 13th centuries, including [Wolfram von Eschenbach](#), who makes the grail a great precious stone that fell from the sky. The Grail legend became interwoven with legends of the [Holy Chalice](#).^[2] The connection with [Joseph of Arimathea](#) and with vessels associated with the [Last Supper](#) and crucifixion of [Jesus](#), dates from [Robert de Boron's](#) *Joseph d'Arimathie* (late 12th century) in which Joseph receives the Grail from an apparition of Jesus and sends it with his followers to [Great Britain](#). Building upon this theme, later writers recounted how Joseph used the Grail to catch [Christ's blood](#) while interring him and how he founded a line of guardians to keep it safe in Britain. The legend may combine [Christian lore](#) with a [Celtic myth](#) of a [cauldron](#) endowed with special powers.

16.1 Origins

The word *graal*, as it is earliest spelled, comes from [Old French](#) *graal* or *greal*, cognate with [Old Provençal](#) *grazal* and [Old Catalan](#) *gresal*, meaning “a cup or bowl of earth, wood, or metal” (or other various types of vessels in different [Occitan](#) dialects).^[3] The most commonly accepted etymology derives it from [Latin](#) *gradalis* or *gradale* via an earlier form, *cratalis*, a derivative of *crater* or *cratus* which was, in turn, borrowed from [Greek](#) *krater* (κράτηρ, a large wine-mixing vessel).^{[3][4][5][6][7]} Alternative suggestions include a derivative of *cratis*, a name for a type of woven basket that came to refer to a dish,^[8] or a derivative of Latin *gradus* meaning “by degree”, “by stages”, applied to a dish brought to the table in different stages or services during a meal” .^[9]

The Grail was considered a bowl or dish when first described by Chrétien de Troyes. [Hélinand of Froidmont](#) described a grail as a “wide and deep saucer” (*scutella lata et aliquantulum profunda*); other authors had their own ideas. Robert de Boron portrayed it as the vessel of the Last Supper. The Welsh romance *Peredur* had no Grail per se, presenting the hero instead with a platter containing his kinsman's bloody, severed head. In *Parzival*, [Wolfram von Eschenbach](#), citing the authority of a certain (probably fictional) [Kyot the Provençal](#), claimed the Grail was a stone (called *lapis exillis*) that fell from Heaven, and had been the sanctuary of the neutral angels who took neither side during [Lucifer's](#) rebellion. The authors of the [Vulgate Cycle](#) used the Grail as a symbol of [divine grace](#). Galahad, illegitimate son of [Lancelot](#) and [Elaine](#), the world's greatest knight and the Grail Bearer at the castle of [Corbenic](#), is destined to achieve the Grail, his spiritual purity making him a greater warrior than even his illustrious father. Galahad and the interpretation of the Grail involving him were picked up in the 15th century by Sir [Thomas Malory](#) in *Le Morte d'Arthur*, and remain popular today.

According to the *Catholic Encyclopedia*, after the cycle of Grail romances was well established, late medieval writers came up with a [false etymology](#) for *sangréal*, an alternative name for “Holy Grail.” In [Old French](#), *san graal* or *san gréal* means “Holy Grail” and *sang réal* means “royal blood”; later writers played on this pun. Since then, “Sang real” is sometimes employed to lend a medievalising air in referring to the Holy Grail. This connection with royal blood bore fruit in a modern bestseller linking many historical conspiracy theories (see below).



How at the Castle of Corbin a Maiden Bare in the Sangreal and Foretold the Achievements of Galahad: *illustration by Arthur Rackham, 1917*

16.2 Beginnings in literature



Galahad, Bors, and Percival achieve the Grail. Tapestry woven by Morris & Co.. Wool and silk on cotton warp, Birmingham Museum and Art Gallery.

16.2.1 Chrétien de Troyes

The Grail is first featured in *Perceval, le Conte du Graal* (*The Story of the Grail*) by Chrétien de Troyes, who claims he was working from a source book given to him by his patron, Count Philip of Flanders.*[10] In this incomplete poem, dated sometime between 1180 and 1191, the object has not yet acquired the implications of holiness it would have in later works. While dining in the magical abode of the Fisher King, Perceval witnesses a wondrous procession in which youths carry magnificent objects from one chamber to another, passing before him at each course of the meal. First comes a young man carrying a bleeding lance, then two boys carrying candelabras. Finally, a beautiful young girl emerges bearing an elaborately decorated *grail*, or “grail.”

Chrétien refers to this object not as “The Grail” but as “a grail” (*un graal*), showing the word was used, in its earliest literary context, as a common noun. For Chrétien a grail was a wide, somewhat deep dish or bowl, interesting because it contained not a pike, salmon, or lamprey, as the audience may have expected for such a container, but a single Mass wafer which provided sustenance for the Fisher King’s crippled father. Perceval, who had been warned against talking too much, remains silent through all of this, and wakes up the next morning alone. He later learns that if he had asked the appropriate questions about what he saw, he would have healed his maimed host, much to his honour. The story of the Wounded King’s mystical fasting is not unique; several saints were said to have lived without food besides communion, for instance Saint Catherine of Genoa. This may imply that Chrétien intended the Mass wafer to be the significant part of the ritual, and the Grail to be a mere prop.

16.2.2 Robert de Boron

Though Chrétien’s account is the earliest and most influential of all Grail texts, it was in the work of Robert de Boron that the Grail truly became the “Holy Grail” and assumed the form most familiar to modern readers. In his verse romance *Joseph d’Arimathie*, composed between 1191 and 1202, Robert tells the story of Joseph of Arimathea acquiring the chalice of the Last Supper to collect Christ’s blood upon his removal from the cross. Joseph is thrown in prison, where Christ visits him and explains the mysteries of the blessed cup. Upon his release Joseph gathers his in-laws and other followers and travels to the west, and founds a dynasty of Grail keepers that eventually includes Perceval.

16.2.3 Other early literature

After this point, Grail literature divides into two classes. The first concerns King Arthur’s knights visiting the Grail castle or questing after the object. The second concerns the Grail’s history in the time of Joseph of Arimathea.

The nine most important works from the first group are:

- The *Perceval* of Chrétien de Troyes.
- Four continuations of Chrétien’s poem, by authors of differing vision and talent, designed to bring the story to a close.

- The German *Parzival* by Wolfram von Eschenbach, which adapted at least the holiness of Robert's Grail into the framework of Chrétien's story.
- The Didot *Perceval*, named after the manuscript's former owner, and purportedly a prosification of Robert de Boron's sequel to *Joseph d' Arimathie*.
- The Welsh romance *Peredur*, generally included in the *Mabinogion*, likely at least indirectly founded on Chrétien's poem but including very striking differences from it, preserving as it does elements of pre-Christian traditions such as the Celtic cult of the head.
- *Perlesvaus*, called the "least canonical" Grail romance because of its very different character.
- The German *Diu Crône* (*The Crown*), in which Gawain, rather than Perceval, achieves the Grail.
- The *Lancelot* section of the vast *Vulgate Cycle*, which introduces the new Grail hero, Galahad.
- The *Queste del Saint Graal*, another part of the *Vulgate Cycle*, concerning the adventures of Galahad and his achievement of the Grail.

Of the second class there are:

- Robert de Boron's *Joseph d' Arimathie*,
- The *Estoire del Saint Graal*, the first part of the *Vulgate Cycle* (but written after *Lancelot* and the *Queste*), based on Robert's tale but expanding it greatly with many new details.
- Verses by Rigaut de Barbezieux, a late 12th or early 13th century* [11] Provençal troubador, where mention is made of Perceval, the lance, and the Grail ("Like Perceval when he lived, who stood amazed in contemplation, so that he was quite unable to ask what purpose the lance and grail served" - "*Atressi con Persavaus el temps que vivia, que s'esbait d'esgarder tant qu'anc non saup demandar de que servia la lansa ni-l grazaus*"* [12]).

16.3 Early forms

There are two veins of thought concerning the Grail's origin. The first, championed by Roger Sherman Loomis, Alfred Nutt, and Jessie Weston, holds that it derived from early Celtic myth and folklore. Loomis traced a number of parallels between Medieval Welsh literature and Irish material and the Grail romances, including similarities between the *Mabinogion*'s Bran the Blessed and the Arthurian Fisher King, and between Bran's life-restoring cauldron and the Grail. On the other hand, some scholars believe the Grail began as a purely Christian symbol. For example, Joseph Goering of the University of Toronto has identified sources for Grail imagery in 12th century wall paintings from churches in the Catalan Pyrenees (now mostly removed to the Museu Nacional d'Art de Catalunya, Barcelona), which present unique iconic images of the Virgin Mary holding a bowl that radiates tongues of fire, images that predate the first literary account by Chrétien de Troyes. Goering argues that they were the original inspiration for the Grail legend.* [13]* [14]

Another recent theory holds that the earliest stories that cast the Grail in a Christian light were meant to promote the Roman Catholic sacrament of the Holy Communion. Although the practice of Holy Communion was first alluded to in the Christian Bible and defined by theologians in the 1st centuries AD, it was around the time of the appearance of the first Christianised Grail literature that the Roman church was beginning to add more ceremony and mysticism around this particular sacrament. Thus, the first Grail stories may have been celebrations of a renewal in this traditional sacrament.* [15] This theory has some basis in the fact that the Grail legends are a phenomenon of the Western church.

In several articles, Daniel Scavone, professor Emeritus of history at the University of Southern Indiana, puts forward a hypothesis which identifies the Shroud of Turin as the real object that inspires the romances of the Holy Grail.* [16]

Most scholars today accept that both Christian and Celtic traditions contributed to the legend's development, though many of the early Celtic-based arguments are largely discredited (Loomis himself came to reject much of Weston and Nutt's work). The general view is that the central theme of the Grail is Christian, even when not explicitly religious, but that much of the setting and imagery of the early romances is drawn from Celtic material.

16.4 Later legend

Belief in the Grail and interest in its potential whereabouts has never ceased. Ownership has been attributed to various groups (including the **Knights Templar**, probably because they were at the peak of their influence around the time that Grail stories started circulating in the 12th and 13th centuries).

There are cups claimed to be the Grail in several churches, for instance in O Cebreiro church in Galicia (Spain) or in the **Saint Mary of Valencia Cathedral**, which contains an artifact, the **Valencia Chalice**, supposedly taken by **Saint Peter** to Rome in the 1st century, and then to **Huesca** in Spain by **Saint Lawrence** in the 3rd century. According to legend, the monastery of **San Juan de la Peña**, located at the south-west of **Jaca**, in the province of **Huesca**, Spain, protected the chalice of the Last Supper from the Islamic invaders of the Iberian Peninsula. Antonio Beltrán says the artifact is a 1st-century Middle Eastern stone vessel, possibly from **Antioch**, **Syria** (now **Turkey**); its history can be traced to the 11th century, and it now rests atop an ornate stem and base, made in the Medieval era of alabaster, gold, and gemstones. It was the official papal chalice for many popes, and has been used by many others, most recently by **Pope Benedict XVI**, on July 9, 2006.*[17] The emerald chalice at **Genoa**,*[18] which was obtained during the **Crusades** at **Caesarea Maritima** at great cost, has been less championed as the Holy Grail since an accident on the road, while it was being returned from Paris after the fall of **Napoleon**, revealed that the emerald was green glass.

In Wolfram von Eschenbach's telling, the Grail was kept safe at the castle of **Munsalvaesche** (*mons salvationis*), entrusted to **Titur**, the first Grail King. Some, not least the Benedictine monks of **Montserrat**, have identified the castle with the real sanctuary of **Montserrat** in **Catalonia**, **Spain**. Other stories claim that the Grail is buried beneath **Rosslyn Chapel** or lies deep in the spring at **Glastonbury Tor**. Still other stories claim that a secret line of hereditary protectors keep the Grail, or that it was hidden by the Templars in **Oak Island**, **Nova Scotia**'s famous "**Money Pit**", while local folklore in **Accokeek**, **Maryland** says that it was brought to the town by a closeted priest aboard **Captain John Smith**'s ship. Turn of the century accounts state that Irish partisans of the **Clan Dhúir** (**O'Dwyer**, **Dwyer**) transported the Grail to the United States during the 19th Century and the Grail was kept by their descendants in secrecy in a small abbey in the upper-Northwest (now believed to be Southern Minnesota).*[19]

In March 2014, Margarita Torres and José Ortega del Río presented in **Leon** a co-written book, "**Los Reyes del Grial**" (*The Kings of the Grail*) where they describe how a Spanish Arabist and Historian, Doctor **Gustavo Turienzo**, found two medieval Egyptian documents in **al Azhar** (**Cairo**). Those documents, written in Arabic, suggest that the Holy Grail was taken to the city of **Leon** in the 11th century.*[20] They claim the **Chalice of Doña Urraca** at the **Basilica of San Isidoro** was very early on believed to be the Holy Grail.*[21]

16.5 Modern interpretations

The story of the Grail and of the quest to find it became increasingly popular in the 19th century, referred to in literature such as **Alfred Tennyson**'s Arthurian cycle the *Idylls of the King*. A sexualised interpretation of the grail, now identified with female genitals, appeared in 1870 in **Hargrave Jennings** book *The Rosicrucians, their Rites and Mysteries*.*[22] The combination of hushed reverence, chromatic harmonies and sexualized imagery in **Richard Wagner**'s late opera *Parsifal*, premiered in 1882, developed this theme, associating the grail – now periodically producing blood – directly with female fertility.*[23] The high seriousness of the subject was also epitomized in **Dante Gabriel Rossetti**'s painting (*illustrated*), in which a woman modelled by **Jane Morris** holds the Grail with one hand, while adopting a gesture of blessing with the other. A major mural series depicting the Quest for the Holy Grail was done by the artist **Edwin Austin Abbey** during the first decade of the 20th century for the **Boston Public Library**. Other artists, including **George Frederic Watts** and **William Dyce** also portrayed grail subjects.

The Grail later appeared in movies; it debuted in a silent *Parsifal*. In *The Light of Faith* (1922), **Lon Chaney** attempted to steal it. *The Silver Chalice*, a novel about the Grail by **Thomas B. Costain** was made into a 1954 movie. *Lancelot du Lac* (1974) was made by **Robert Bresson**. *Monty Python and the Holy Grail* (1975) (adapted in 2004 as the stage production *Spamalot*) was a comedic adaptation. **John Boorman**, in his film *Excalibur*, attempted to restore a more traditional heroic representation of an Arthurian tale, in which the Grail is revealed as a mystical means to revitalise **Arthur** and the barren land to which his depressive sickness is connected. *Indiana Jones and the Last Crusade* and *The Fisher King* are more recent adoptions.

The Grail has been used as a theme in fantasy, historical fiction and science fiction; a quest for the Grail appears in **Bernard Cornwell**'s series of books *The Grail Quest*, set during **The Hundred Years War**. **Michael Moorcock**'s fantasy novel *The War Hound and the World's Pain* depicts a supernatural Grail quest set in the era of the **Thirty Years' War**, and science fiction has taken the Quest into interstellar space, figuratively in **Samuel R. Delany**'s 1968

novel *Nova*, and literally on the television shows *Babylon 5* and *Stargate SG-1* (as the "Sangraal"). Marion Zimmer Bradley's *The Mists of Avalon* has the grail as one of four objects symbolizing the four Elements: the Grail itself (water), the sword Excalibur (fire), a dish (earth), and a spear or wand (air). The Grail features heavily in the novels of Peter David's *Knight* trilogy, which depict King Arthur reappearing in modern-day New York City, in particular the second and third novels, *One Knight Only* and *Fall of Knight*. The grail is central in many modern Arthurian works, including Charles Williams's novel *War in Heaven* and his two collections of poems about Taliessin, *Taliessin Through Logres* and *Region of the Summer Stars*, and in feminist author Rosalind Miles' *Child of the Holy Grail*. The Grail also features heavily in Umberto Eco's 2000 novel *Baudolino*. In *Fate/stay night*, a visual novel by Type-Moon, as well as its succeeding adaptations, the Holy Grail is a prize in what is known as the Holy Grail War, a battle among magi in the series in order to use the Grail's power of granting one wish to the victor.

The Grail has also been treated in works of non-fiction, which generally seek to interpret its meaning in novel ways. Such a tack was taken by psychologists Emma Jung and Marie-Louise von Franz, who used analytical psychology to interpret the Grail as a series of symbols in their book *The Grail Legend*.^[24] This type of interpretation had previously been used, in less detail, by Carl Jung, and was later invoked by Joseph Campbell.^[24]

Other works attempt to connect the Grail to conspiracy theories and esoteric traditions. In *The Sign and the Seal*, Graham Hancock asserts that the Grail story is a coded description of the Ark of the Covenant itself.^[25] For the authors of *Holy Blood, Holy Grail*, who assert that their research ultimately reveals that Jesus may not have died on the cross, but lived to wed Mary Magdalene and father children whose Merovingian lineage continues today, the Grail is a mere sideshow: they say it is a reference to Mary Magdalene as the receptacle of Jesus' bloodline.^[26]^[27]

Such works have been the inspiration for a number of popular modern fiction novels. The best known is Dan Brown's bestselling novel *The Da Vinci Code*, which, like *Holy Blood, Holy Grail*, is based on the idea that the real Grail is not a cup but the womb and later the earthly remains of Mary Magdalene (again cast as Jesus' wife), plus a set of ancient documents claimed to tell the true story of Jesus, his teachings and descendants. In Brown's novel, it is hinted that Jesus was merely a mortal man with strong ideals, and that the Grail was long buried beneath Rosslyn Chapel in Scotland, but that in recent decades its guardians had it relocated to a secret chamber embedded in the floor beneath the Inverted Pyramid in the entrance of the Louvre Museum. The latter location, like Rosslyn Chapel, has never been mentioned in traditional Grail lore.

16.6 See also

- Cornucopia (mythical vessels with magical powers)
- Cup of Jamshid
- Chalice of Doña Urraca
- Holy Chalice
- Holyrood (cross)
- Holy Prepuce
- Holy Sponge
- Mythological objects (list)
- Nail (relic)
- Nanteos Cup
- Relic
- Relics attributed to Jesus
- Sampo
- Sandals of Jesus Christ
- Shroud of Turin
- Titulus Crucis

- Tree of Jesse
- True cross

16.7 References

- [1] Loomis, Roger Sherman (1991). *The Grail: From Celtic Myth to Christian Symbol*. Princeton. ISBN 0-691-02075-2
- [2] BBC History Gallery, *Holy Grail*
- [3] Diez, Friedrich. An etymological dictionary of the Romance languages, Williams and Norgate, 1864, p. 236.
- [4] Nitze, William A. Concerning the Word Graal, Greal, *Modern Philology*, Vol. 13, No. 11 (Mar., 1916), pp. 681-684 .
- [5] Jung, Emma and von Franz, Marie-Louise. *The Grail Legend*, Princeton University Press, 1998, pp. 116-117.
- [6] Skeat, Walter William. *Joseph of Arimathea*, Pub. for the Early English Text Society, by N. Trübner & Co., 1871, pp. xxxvi-xxxvii
- [7] Mueller, Eduard. *Etymologisches Wörterbuch der englischen Sprache: A-K*, chettler, 1865, p. 461.
- [8] Barber, Richard. *The Holy Grail: imagination and belief*, Harvard University Press, 2004, p. 93.
- [9] Richard O'Gorman , "Grail" in Norris J. Lacy, *The Arthurian Encyclopedia*, 1986
- [10] According a french scholar, the book given by Philip I may be Ovid's *The Metamorphoses*, in *POZ #76*(in french)
- [11] Barber, Richard. *The Holy Grail: imagination and belief*, Harvard University Press, 2004, p 418
- [12] Sayce, Olive. *Exemplary comparison from Homer to Petrarch*, DS Brewer, 2008, p. 143.
- [13] Goering, Joseph (2005). *The Virgin and the Grail: Origins of a Legend*. Yale University Press. ISBN 0-300-10661-0.
- [14] Rynor, Micah (October 20, 2005). "Holy Grail legend may be tied to paintings" . www.news.utoronto.ca.
- [15] Barber, Richard (2004). *The Holy Grail: Imagination and Belief*, Harvard University Press. ISBN 0-674-01390-5.
- [16] D. Scavone: "Joseph of Arimathea, the Holy Grail, and the Edessa Icon," *Arthuriana* vol. 9, no. 4, 3-31 (Winter 1999) (Article and abstract) ;Scavone, "British King Lucius, the Grail, and Joseph of Arimathea: The Question of Byzantine Origins." , *Publications of the Medieval Association of the Midwest* 10 (2003): 101-42, vol. 10, 101-142 (2003).
- [17] Glatz, Carol (July 10, 2006). "At Mass in Valencia, pope uses what tradition says is Holy Grail" . *Catholic News*.
- [18] "The great church is called San Lorenzo, and it is very remarkable, particularly the porch. They keep in it the Holy Grail, which is made of a single emerald and is indeed a marvellous relic," observed Pedro Tafur, who was there in 1436 *Pedro Tafur, Andanças e viajes*.
- [19] Wagner, Wilhelm, *Romance and Epics of Our Northern Ancestors, Norse, Celt and Teuton*, Norroena Society Publisher, New York, 1906.
- [20] "Historians claim to have recovered Holy Grail" . *nypost.com*. March 31, 2014. Retrieved 2014-03-31.
- [21] " The Holy Grail in Leon"
- [22] Writing of the Order of the Garter ceremonies Jennings writes on page 323:- The whole refers to King Arthur and his Knights of the Round Table; set round as sentinels ('in lodge') of the Sangreal, or Holy Graal--the 'Sacrifice Mysterious', or 'Eucharist'. But how is all this magic and sacred in the estimate of the Rosicrucians?" an inquirer will very naturally ask. The answer to all this is very, ample and satisfactory; but particulars must be left to the sagacity of the querist himself, because propriety does not admit of explanation. Suffice it to say, that it is one of the most curious and wonderful subjects which has occupied the attention of antiquaries. That archaeological puzzle, the 'Round Table of King Arthur', is a perfect display of this whole subject of the origin of the 'Garter'; it springs directly from it, being the same object as that enclosed by the mythic garter, 'garder', or 'girther.'
- [23] Donington, Robert (1963). *Wagner's "Ring" and its Symbols: the Music and the Myth*. Faber
- [24] Barber, 248–252.
- [25] Hancock, Graham (1992). *The Sign and the Seal: The Quest for the Lost Ark of the Covenant*. New York: Crown. ISBN 0517578131.
- [26] Baigent, Michael; Leigh, Richard; Lincoln, Henry (1983). *Holy Blood, Holy Grail*. New York: Dell. ISBN 0-440-13648-2
- [27] Juliette Wood, "The Holy Grail: From Romance Motif to Modern Genre" , *Folklore*, Vol. 111, No. 2. (October 2000), pp. 169-190.

16.8 External links

-
- [Holy Grail on *In Our Time* at the BBC. \(listen now\)](#)
- [The Holy Grail at the Camelot Project](#)
- [The Holy Grail at the *Catholic Encyclopedia*](#)
- [The Holy Grail today in Valencia Cathedral](#)
- (French) *XVth century Old French Estoire del saint Graal manuscript BNF fr. 113* Bibliothèque Nationale de France, selection of illuminated folios, Modern French Translation, Commentaries.



Chalice of Doña Urraca in Leon, Spain.



One of the supposed Holy Grails in Valencia, Spain



The Damsel of the Sanct Grael by *Dante Gabriel Rossetti*

Chapter 17

Agimat

Agimat or *bertud* or *anting-anting*, is a Filipino word for "amulet" or "charm".* [1] *Anting-anting* is also a Filipino system of magic and sorcery with special use of the above mentioned talismans, amulets, and charms. It is part of a wider South-East Asian tradition of tribal jewelry, as "*gantung*" (meaning "*hanging*") in Indonesian/Malay and "*anting-anting*" (meaning "ear pendant") in Javanese .

17.1 Types of Agimat

In the Philippine occult tradition, there is usually a corresponding *agimat* to deal with in a particular area in a person's life. The most frequent types of *agimat* are used for removing hexes and exorcism of evil spirits. An *agimat* also called a *gayuma* serves as a love charm which makes the owner more attractive to the opposite sex.* [2] Although stereotyped as a cross, a flat, round or triangular golden pendant accompanying a necklace or a necklace-like item, it is also depicted as an enchanted stone that came from the sky or a fang left by a lightning strike (*pangil ng kidlat*) or even a drop of liquid from the heart of a banana tree at midnight (*mutya*). In relation to the latter, it is usually ingested. An *agimat* is usually accompanied by a small book of magic incantations which must be read during Good Friday or a certain special date to attain the amulet's full power and benefit. An *agimat* could also be in the form of a clothing with magic words inscribed on it, or even in the form of edible enchanted mud (*putik* in Tagalog)* [3]

Other methods of obtaining an *agimat* is by getting the liquid that is drained from an exhumed body of an unbaptized child or aborted fetus or offering food and drinks to the spirits in a cemetery during midnight of Holy Wednesday or Holy Thursday.* [4] Most of the amulets bear Latin inscriptions into it. Like those in Quiapo district in Manila, most of the *agimat* merchants are near churches (like in its courtyard or in the marketplace just nearby). Filipino freedom fighters also wore *anting-anting* to battle against the Spaniards and the Americans. Filipino hero Macario Sakay wore a vest that has religious images and Latin phrases to protect him from bullets.* [5] Former Philippine-President Ferdinand Marcos, was given an *anting-anting* by Gregorio Aglipay that could supposedly make Marcos invisible.* [6] Marcos said that the *agimat* is a sliver of wood that was inserted into his back before the Bataan campaign on 1942.* [7]

Earliest reports of *anting-anting* are from the records of Spanish priests in the early colonial period. Pardo de Tavera defines the *anting-anting* as "an amulet, of super natural power, that saves lives." With the Christianization of the Philippines, *anting-anting* appropriated the forms of the new religion, and incorporated as well the esoteric symbolisms of Freemasonry. An Islamic version of *anting-anting* exists in the Southern Muslim islands.* [3] In Filipino films, the wearer of the *agimat* gains superhuman strength, invisibility, heightened senses, self-healing, and elemental powers. With it, the person can also be able to shoot or fire lightning via hands, or generate electricity throughout one's body. The person can also perform telekinesis, stop a live bullet, can have premonitions, invisibility, flight, morphing abilities, camouflage abilities like a chameleon, can have extreme good luck, possess invincibility, or perform miracle curative powers. In his Filipino films, the actor Ramon Revilla, Sr., as *Nardong Putik*, was depicted to have protection from bullets and slash wounds, provided he eats a certain special mud.* [8]

17.2 References

- [1] “Tagalog-English Dictionary by Leo James English, Congregation of the Most Holy Redeemer, Manila, distributed by National Book Store, 1583 pages, ISBN 971-91055-0-X
- [2] “The Agimat and the Anting-Anting: Amulet and Talisman of the Philippines” . Retrieved 2012-08-19.
- [3] Galang, Reynaldo S. “Anting anting, the Filipino Warrior's Amulet” , Bakbakan International, Bakbakan.com (1994, 1997)
- [4] Iletto, Reynaldo Clemeña (1997). *Pasyon and revolution*. Ateneo de Manila University Press. pp. 22–23. ISBN 978-971-550-232-0. Retrieved 2009-05-13.
- [5] Flores, Paul (1996). “Reading 1 - Macario Sakay: Tulisán or Patriot?”. The University of Auckland. Retrieved 2008-07-24.
- [6] Karnow, Stanley. *In Our Image: America's Empire in the Philippines*, Ballantine Books, Random House, Inc., March 3, 1990, 536 pages, ISBN 0-345-32816-7
- [7] Steinberg, David Joel (2000). *The Philippines: a singular and a plural place*. Basic Books. p. 89. ISBN 978-0-8133-3755-5. Retrieved 2009-05-13.
- [8] IMDB Information: *Nardong Putik*

Chapter 18

Kaustubha

Kaustubh (Sanskrit कौस्तुभः) is a divine jewel or “Mani” , which is in the possession of Lord Vishnu who lives in the Ksheer Sagar - “the ocean of milk” .

Koustubh Mani== Mythology ==

In Hindu Mythology the Devas and Asuras performed the “Churning of the Ocean of Milk” (Samudra manthan'), in order to get Amrita (Devanagari - अमृत), one of the fourteen treasure jewels (Ratna) that emerged from the ocean. The fourth Ratna that emerged is known as **Kaustubh**. It represents pure consciousness shining in all its luminous manifestations. It was said by Lord Shiva that nobody in the universe except Lord Vishnu could handle the brilliance and magnificence of this “Mani” , since it could corrupt the bearer by infusing in him or her a greed to carry it forever. In the neck of Lord Vithoba [?] green color pearl in Pandharpur the Kaustubh Mani is their.

18.1 Disambiguation

- Kaustubham is the jewel.
- Kaustubha is name of main wearing that Lord Vishnu i.e Vithoba



KoustubhMani



Chapter 19

Book of Thoth

This article is about several ancient Egyptian books. For the book by Aleister Crowley, see [The Book of Thoth \(Crowley\)](#).

Book of Thoth is a name given to many [ancient Egyptian](#) texts supposed to have been written by [Thoth](#), the [Egyptian god of writing and knowledge](#). They include a text that is known and has been translated, many texts that were claimed to exist by ancient authors, and a magical book that appears in an Egyptian work of fiction.

19.1 Texts that are known or claimed to exist

The Egyptians stored many texts, on a wide range of subjects, in “Houses of Life”, the libraries contained within [temple](#) complexes. As Thoth was the god of knowledge, many of these texts were claimed to be his work.* [\[1\]](#) The Egyptian historian [Manetho](#) claimed that Thoth wrote 36,525 books.* [\[2\]](#)

The [church father Clement of Alexandria](#), in the sixth book of his work *Stromata*, mentions forty-two books used by Egyptian priests that he says contain “the whole philosophy of the Egyptians”. All these books, according to Clement, were written by Hermes (the Greek name for Thoth). Among the subjects they cover are hymns, rituals, temple construction, astrology, geography, and medicine.* [\[3\]](#)

The Egyptologists Richard Lewis Jasnow and Karl-Theodor Zauzich have dubbed a long Egyptian text from the [Ptolemaic period](#) “the Book of Thoth”. This [Demotic](#) text, known from more than forty fragmentary copies, consists of a dialogue between a person called “The-one-who-loves-knowledge” and a figure that Jasnow and Zauzich identify as Thoth. The topics of their conversation include the work of [scribes](#), various aspects of the gods and their sacred animals, and the [Duat](#), the realm of the dead.* [\[4\]](#)

19.2 Fictional book

The fictional Book of Thoth appears in an [ancient Egyptian](#) story from the Ptolemaic period. The book, written by Thoth, is said to contain two spells, one of which allows the reader to understand the speech of animals, and one of which allows the reader to perceive the gods themselves.* [\[5\]](#)

According to the story, the book was originally hidden at the bottom of the Nile near [Coptos](#), where it was locked inside a series of boxes guarded by serpents. The Egyptian prince Neferkaptah fought the serpents and retrieved the book, but in punishment for his theft from Thoth, the gods killed his wife Ahwere and son Merib. Neferkaptah committed suicide and was entombed along with the book. Generations later, the story's protagonist, Setne Khamwas (a character based on the historical prince [Khaemwaset](#)), steals the book from Neferkaptah's tomb despite opposition from Neferkaptah's ghost. Setne then meets a beautiful woman who seduces him into killing his children and humiliating himself in front of the pharaoh. He discovers that this episode was an illusion created by Neferkaptah, and in fear of further retribution, Setne returns the book to Neferkaptah's tomb. At Neferkaptah's request, Setne also finds the bodies of Neferkaptah's wife and son and buries them in Neferkaptah's tomb, which is then sealed.* [\[6\]](#)

The story reflects the Egyptian belief that the gods' knowledge is not meant for humans to possess.* [\[7\]](#)

19.3 In popular culture

- The Book of Thoth is mentioned in *The Rosetta Key*, a novel by William Dietrich.
- The Book of Thoth plays a major role in the 1972 novel *Mumbo Jumbo* by Ishmael Reed.
- The book of Thoth appears in Rick Riordan's *The Serpent's Shadow* book, where it is used by Carter and Sadie Kane to banish Apophis from the world.
- The Book of Thoth is used by the demon Astaroth in the series *The Tapestry* to banish modern technology and cities.
- Book of Thoth is a very powerful and expensive magical item purchasable in the Hi-Rez Studios video game SMITE.

The Book of Thoth appears in Zora Neale Hurston's novel *Moses, Man of the Mountain*, a story in which Hurston's Moses, of ambiguous racial identity, derives power not only from the Midianite god, Jehovah, but also from this Egyptian book of power, produced by the Egyptian god of writing, Thoth.

19.4 Works cited

- Fowden, Garth (1993). *The Egyptian Hermes: A Historical Approach to the Late Pagan Mind*. Princeton University Press. ISBN 978-0691024981.
- Jasnow, Richard Lewis; Karl-Theodor Zauzich (2005). *The Ancient Egyptian Book of Thoth: A Demotic Discourse on Knowledge & Pendant to Classical Hermetica*. Otto Harrassowitz Verlag. ISBN 9783447050821.
- Lichtheim, Miriam (2006) [1st. Pub. 1978]. *Ancient Egyptian Literature, Volume III: The Late Period*. University of California Press. ISBN 0-520-24844-9.

19.5 See also

- Etteilla, who originally described tarot cards as pages from The Book of Thoth
- Emerald Tablets of Thoth

19.6 References

- [1] Fowden 1993, p. 57
- [2] Jasnow and Zauzich 2005, p. 2
- [3] Fowden 1993, pp. 58–59
- [4] Jasnow and Zauzich 2005, pp. 2–9, 72–73
- [5] Lichtheim 2006, pp. 125–128
- [6] Lichtheim 2006, pp. 125, 129–136
- [7] Lichtheim 2006, p. 126

Chapter 20

Jade Books in Heaven

Jade Books are described (in several scriptures of the **Daoist canon**) as existent primordially in the various divine Heavens -- these Jade Books are variously said to be instrumental in creating and maintaining the divine structure of the universe, or as regulating national or personal destiny.

- In the Vacuous **Cavern primordium**, before the separation of heaven-and-earth, there existed, in the primaeval darkness, the “5-Ancients Jade Chapters” .*[1] The titles of these are :
 1. Spirit-generating perfection-treasuring stanzas of the Cavern of Profundity
 2. Heaven-penetrating Southern Clouds Treasure Numinous Writ
 3. Numinous book of the Nine Heavens of Cavernous Moisture of the Treasure Kalpa
 4. Subtle chapter of the Bright Cavern of Golden Perfection
 5. Treasured Bright writ of the perfection-generating Primordial Spirit
- In Highest Clarity heaven are the “Jade Tablets of the Wisdom Manuscript” : parts of these reveal the inner names of the 10,000 spirits.*[2] (Compare the esoteric Shin-gon list of 10,000 Buddha-s.)
- In the Azure palace in Highest Clarity heaven are jade tablets registering the names and the nomenclatures of those adepts who are destined to ascend to the asterisms in broad daylight.*[3]

20.1 Heavenly books composed of other semi-precious stones

In Sumerian lore, "(**Nisaba**) continually gets advice from a tablet of lapis lazuli. ... Nisaba consults a lapis tablet for advice about the 'star-chart' (mul-an) The subject in our text is also consulting the star chart from a tablet made of a precious stone (giš-nu11-gal)".*[4] This subject is Pú-ta ('Foundling'), the demonic scribe.*[5]

In Muslim mystical lore, the archangel 'Israf'il is owner of a “jewelled tablet of fate” .*[6] “The Tablet of Destiny was made out of an immense white pearl, and it has two leaves like those of a door. There are learned men who assert that these leaves are formed out of two red rubies” .*[7] (Possibly a reference to mercury produced by cinnabar.)

In Hellenistic*[8] lore, there is the **Emerald Tablet** of Hermēs Tris-megistos (Hermēs 'Thrice-Greatest').

The **Akashic records** in the modern Western philosophies of **Edgar Cayce** are a similar concept.

20.2 Notes

[1] Raz 2004, p. 393

[2] Eichman 1999, p. 269

- [3] Eichman 1999, p. 323
- [4] Dijk & Geller, p. 62
- [5] Dijk & Geller, p. 61
- [6] R. O. Winstedt: *Shaman Saiva and Sufi*. Constable & Co. Ltd., London, 1925. p. 30 -- <http://www.sacred-texts.com/sha/sss/sss04.htm> (e)
- [7] J. E. Hanauer : *Folk-lore of the Holy Land : Moslem, Christian and Jewish*. 1907. p. 3 <http://www.sacred-texts.com/asia/flhl/flhl04.htm>
- [8] <http://www.sofiatopia.org/equiaeon/emerald.htm#1.4a>

20.3 Bibliography

- Gil Raz : *Creation of Tradition : the Five Talismans of the Numinous Treasure*. PhD dissertation, Indiana University, 2004. http://texts.00.gs/Daoism_PhD_diss,_2004.htm
- Shawn Eichman : *Converging Paths : Daoism during the Six Dynasties*. PhD dissertation, University of Hawai'i, 1999. http://texts.00.gs/Daoism_PhD_diss,_1999.htm
- *TEXTE UND MATERIALIEN DER FRAU PROFESSOR HILPRECHT COLLECTION OF BABYLONIAN ANTIQUITIES IM EIGENTUM DER FRIEDRICH SCHILLER-UNIVERSITÄT JENA*, Band 6 = Johannes J. A. van Dijk & Markham J. Geller : *Ur III Incantations*. Harrassowitz Verlag, Wiesbaden, 2003. http://texts.00.gs/Ur_III_Incantations.htm

Chapter 21

Sibylline Books

The *Sibylline Books* (Latin: *Libri Sibyllini*) were a collection of oracular utterances, set out in Greek hexameters, that according to tradition were purchased from a sibyl by the last king of Rome, Tarquinius Superbus, and were consulted at momentous crises through the history of the Republic and the Empire. Only fragments have survived, the rest being lost or deliberately destroyed.

The *Sibylline Books* should not be confused with the so-called *Sibylline Oracles*, twelve books of prophecies thought to be of Judaeo-Christian origin.

21.1 History

According to the Roman tradition, the oldest collection of Sibylline books appears to have been made about the time of Solon and Cyrus at Gergis on Mount Ida in the Troad; it was attributed to the Hellespontine Sibyl and was preserved in the temple of Apollo at Gergis. From Gergis the collection passed to Erythrae, where it became famous as the oracles of the Erythraean Sibyl. It would appear to have been this very collection that found its way to Cumae (see the Cumaeen Sibyl) and from Cumae to Rome.

The story of the acquisition of the Sibylline Books by Tarquinius is one of the famous legendary elements of Roman history. The Cumaeen Sibyl offered to Tarquinius nine books of these prophecies; and as the king declined to purchase them, owing to the exorbitant price she demanded, she burned three and offered the remaining six to Tarquinius at the same stiff price, which he again refused, whereupon she burned three more and repeated her offer. Tarquinius then relented and purchased the last three at the full original price and had them preserved in a vault beneath the Capitoline temple of Jupiter. The story is alluded to in Varro's lost books quoted in Lactantius *Institutiones Divinae* (I: 6) and by Origen.

The Roman Senate kept tight control over the Sibylline Books;*[1] *Sibylline Books* were entrusted to the care of two patricians; after 367 BC ten custodians were appointed, five patricians and five plebeians, who were called the *decemviri sacris faciundis*; subsequently (probably in the time of Sulla) their number was increased to fifteen, the *quindecimviri sacris faciundis*. They were usually ex-consuls or ex-praetors. They held office for life, and were exempt from all other public duties. They had the responsibility of keeping the books in safety and secrecy. These officials, at the command of the Senate, consulted the *Sibylline Books* in order to discover not exact predictions of definite future events in the form of prophecy but the religious observances necessary to avert extraordinary calamities and to expiate ominous prodigies (comets and earthquakes, showers of stones, plague, and the like). It was only the rites of expiation prescribed by the Sibylline Books, according to the interpretation of the oracle that were communicated to the public, and not the oracles themselves, which left ample opportunity for abuses.

In particular, the keepers of the *Sibylline Books* had the superintendence of the worship of Apollo, of the "Great Mother" Cybele or Magna Mater, and of Ceres, which had been introduced upon recommendations as interpreted from the *Sibylline Books*. The Sibylline Books motivated the construction of eight temples in ancient Rome, aside from those cults that have been interpreted as mediated by the Sibylline Books simply by the Greek nature of the deity.*[2] Thus, one important effect of the *Sibylline Books* was their influence on applying Greek cult practice and Greek conceptions of deities to indigenous Roman religion, which was already indirectly influenced through Etruscan religion. As the *Sibylline Books* had been collected in Anatolia, in the neighborhood of Troy, they recognized the gods and goddesses and the rites observed there and helped introduce them into Roman state worship, a syncretic



Michelangelo's rendering of the Erythraean Sibyl

amalgamation of national deities with the corresponding deities of Greece, and a general modification of the Roman religion.

Since they were written in **hexameter** verse and in Greek, the college of curators was always assisted by two Greek interpreters. The books were kept in the **Temple of Jupiter** on the **Capitol**, and, when the temple burned in 83 BC, they were lost. The Roman Senate sent envoys in 76 BC to replace them with a collection of similar oracular sayings, in particular collected from **Ilium**, Erythrae, **Samos**, Sicily, and Africa. ^[3] This new Sibylline collection was deposited in the restored temple, together with similar sayings of native origin, e.g. those of the Sibyl at **Tibur** (the '**Tiburtine Sibyl**') of the brothers Marcius, and others, which had been circulating in private hands but which were called in, to be delivered to the Urban Praetor, private ownership of such works being declared illicit, and to be evaluated by the Quindecimviri, who then sorted them, retaining only those that appeared true to them. ^[4]

From the Capitol they were transferred by Augustus as *pontifex maximus* in 12 BC, to the temple of *Apollo Patrons* on the Palatine, after they had been examined and copied; there they remained until about AD 405. According to the poet **Rutilius Claudius Namatianus**, the general **Flavius Stilicho** (died AD 408) burned them, as they were being used to attack his government.

Some genuine Sibylline verses are preserved in the *Book of Marvels* or *Memorabilia* of **Phlegon of Tralles** (2nd century AD). These represent an oracle, or a combination of two oracles, of seventy hexameters in all. They report the birth of an **androgyn**e, and prescribe a long list of rituals and offerings to the gods.

21.1.1 Relationship with the “Sibylline Oracles”

The *Sibylline Oracles* were quoted by the Roman-Jewish historian **Josephus** (late 1st century) as well as by numerous Christian writers of the second century, including **Athenagoras of Athens** who, in a letter addressed to **Marcus Aurelius** in ca. AD 176, quoted *verbatim* a section of the extant *Oracles*, in the midst of a lengthy series of other classical and pagan references such as **Homer** and **Hesiod**, stating several times that all these works should already be familiar to the Roman Emperor. Copies of the actual *Sibylline Books* (as reconstituted in 76 BC) were still in the Roman Temple at this time. The *Oracles* are nevertheless thought by modern scholars to be anonymous compilations that assumed their final form in the fifth century, after the *Sibylline Books* perished. They are a miscellaneous collection of Jewish and Christian portents of future disasters, that may illustrate the confusions about sibyls that were accumulating among Christians of **Late Antiquity**.^[5]

21.2 Consultations of the Books cited in history

An incomplete list of consultations of the *Sibylline Books* recorded by historians:

- 399 BC: The books were consulted following a pestilence, resulting in the institution of the *lectisternium* ceremony. (Livy 5,13)
- 348 BC: A plague struck Rome after a brief skirmish with the Gauls and Greeks. Another *lectisternium* was ordered. (Livy 7,27)
- 345 BC: The books were consulted when a “shower of stones rained down and darkness filled the sky during daylight”. Publius Valerius Publicola was appointed dictator to arrange a public holiday for religious observances. (Livy 7, 28)
- 295 BC: They were consulted again following a pestilence, and reports that large numbers of Appius Claudius' army had been struck by lightning. A Temple was built to Venus near the *Circus Maximus*. (Livy 10,31)
- 293 BC: After yet another plague, the books were consulted, with the prescription being 'that Aesculapius must be brought to Rome from **Epidauros**'; however, the Senate, being preoccupied with the **Samnite wars**, took no steps beyond performing one day of public prayers to Aesculapius. (Livy 10,47)
- 240/238 BC: The *Ludi Florales*, or “Flower Games”, were instituted after consulting the books.
- 216 BC: When **Hannibal** annihilated the Roman Legions at **Cannae**, the books were consulted, and on their recommendation, two Gauls and two Greeks were buried alive in the city's marketplace.
- 205-204 BC: During the **Second Punic War**, upon consultation of the Sibylline Books, an image of **Cybele** was transferred from **Pessinos** (or **Pergamon**) to Rome. An embassy was sent to **Attalus I** of Pergamon to negotiate the transfer. Publius Cornelius Scipio Nasica and Claudia Quinta were said to have received the image of **Cybele** at Ostia on her arrival in 204 BC. **Cybele's** image was placed within the Temple of **Victory** on the **Palatine**. In honour of **Cybele** a *lectisternium* was performed and her games, the **Megalesia**, were held.^[6] The image of **Cybele** was moved to the Temple of the **Magna Mater** in 191 BC when the temple was dedicated by Marcus Junius Brutus in the consulship of Publius Cornelius Scipio Nasica.^[7] A fragment of **Valerius Antias** from Livy's *Ab Urbe Condita* 36.36.4 records that **Megalesia** were again held in 191 BC and that “[they] were the first to be held with dramatic performances.”^[8]
- 143 BC: Frontinus relates a story in which the Decemvirs consulted the books on another matter and found that a proposed project for the Marcia Aqueduct was improper, along with the Anio. After a debate in the Senate the project was resumed, presumably the necessity for water outweighed the oracle. Sextus Julius Frontinus, *Aqueducts of Rome*, Book I, Ch 7.
- 63 BC: Believing in a prediction of the books that 'three Cornelii' would dominate Rome, Publius Cornelius **Lentulus Sura** took part in the conspiracy of **Catiline** (Plutarch, *Life of Cicero*, XVII)
- ca. 55 BC: As Romans deliberated sending a force to restore **Ptolemy XII** to the throne of Egypt, lightning struck the statue of **Jupiter** on the **Alban Mount**; the oracles were consulted, and one was found to read “If the King of Egypt comes to you asking for assistance, refuse him not your friendship, yet do not grant him any army, or else you will have toil and danger”. This considerably delayed Ptolemy's return. (Dio Cassius *History of Rome* 39:15)

- 44 BC: According to **Suetonius**, a sibylline prediction that only a king could triumph over **Parthia** fueled rumors that **Caesar**, leader of the then-republic, was aspiring to kingship. (*Caesar*, 79)
- 15 AD: When the **Tiber river** flooded the lower parts of Rome, one of the priests suggested consulting the books, but Emperor **Tiberius** refused, preferring to keep the divine things secret. (Tacitus, *Annales* I, 76)
- 271: The books were consulted following the Roman defeat at **Placentia** by the **Alamanni**.
- 312: **Maxentius** consulted the *Sibylline Books* in preparation for combat with **Constantine**, who had just taken all of Maxentius' northern Italian cities and was marching on Rome.
- 363: **Julian the Apostate** consulted the books in preparation for marching against the Sassanids. The response mailed from Rome “in plain terms warned him not to quit his own territories that year.” (**Ammianus Marcellinus**, *History of Rome*, XXIII 1, 7)
- 405: **Stilicho** ordered the destruction of the *Sibylline Books*, possibly because Sibylline prophecies were being used to attack his government in the face of the attack of **Alaric I**.

21.3 References

- [1] Orlin 2002:97.
- [2] See Orlin 2002:97f.
- [3] “after the burning of the Capitol during the Social War... the verses of the Sibyl, or Sibyls, as the case may be, were collected from Samos, Ilium, and Erythrae, and even in Africa, Sicily, and the Graeco-Italian colonies; the priests being entrusted with the task of sifting out the genuine specimens, so far as should have been possible by human means. ” (Tacitus, *Annals*, VI.12.
- [4] Tacitus, *Annals*, eo. loc.
- [5] Terry, 1899.
- [6] For attestations see: Cicero *De Haruspicum Responsis* 24-28; Varro *Lingua Latina* 6.15; Diodorus Siculus 34.33.1-6; Livy 29.10.4-11.8, 29.14.1-14; [Verrius Flaccus] *Fasti Praenestini* April 4; Strabo *Geography* 12.5.3; Ovid *Fasti* 4.180-372; Valerius Maximus 8.15.3; Pliny *Natural History* 7.120; Silius Italicus *Punica* 17.1-45; Appian *The Hannibalic War* 56; Festus *De verborum significatu* S. 51-52 M, P. 237 M; Dio Cassius 17.61; Herodian 1.11.1-5; Arnobius *Adversus Nationes* 7.49-50; Lactantius *Divinae institutiones* 2.7.12; Julian *Hymn to the Mother of the Gods (Oration V)* 159c-161b; Ammianus Marcellinus 22.9.5; Augustine *De civitate Dei* 2.5, 10.16. Other minor sources exist but these are the major attestations.
- [7] For attestations see: Livy 36.36.3; Tacitus *Annales* 4.65; Valerius Maximus 1.8.11.
- [8] Livy 36.36.3, trans. Sage, E. (Cambridge, MI: Harvard University Press, 1935)

21.4 Bibliography

- Hermann Diels, 1980. *Sibyllinische Blätter*
- Eric M. Orlin, 2002. *Temples, Religion, and Politics in the Roman Republic* ch. 3 “The Sibylline Books” .
- *Encyclopædia Britannica* 1911
- *Catholic Encyclopedia* 1914
- *Jewish Encyclopedia*

21.5 External links

- article in Smith's Dictionary of Greek and Roman Antiquities
- The Sybylline Oracles Index, translated from the Greek (1899)

Chapter 22

Rauðskinna

Rauðskinna (English: *The Book of Power*), is a legendary book about **black magic**, alleged to have been buried with its author, the Bishop **Gottskálf grímmi Nikulásson** of Holar. The subject of the book was to learn to master **magic** to such a degree as to control **Satan**. The book has been the subject of legend and **folklore** and desired by practitioners of *galdr*. One such legend is when the *galdr* master **Loftur Þorsteinsson** tried to acquire it and allegedly lost his life because of it.

22.1 References

- http://timarit.is/search_init.jsp?lang=is&navsel=0&orderby=score&q=%22b%F3k+m%E1ttarins%22&searchtype=wordsearch
- Antiquarisk Tidsskrift, udgivet af det kongelige Nordiske Oldskrift ..., Volym 7

Chapter 23

Tablet of Destinies (mythic item)

In **Mesopotamian** mythology, the **Tablet of Destinies** (Sumerian: *Dup Shimati*; not, as frequently misquoted in general works, the *Tablets of Destinies*) was envisaged as a clay tablet inscribed with **cuneiform** writing, also impressed with **cylinder seals**, which, as a permanent legal document, conferred upon the god **Enlil** his supreme authority as ruler of the universe.

In the **Sumerian** poem 'Ninurta and the Turtle' it is the god **Enki**, rather than Enlil, who holds the tablet.*^[1] Both this poem and the **Akkadian Anzû poem** share concern of the theft of the tablet by the bird **Imdugud** (Sumerian) or **Anzû** (Akkadian).^[2] Supposedly, whoever possessed the tablet ruled the universe.*^[3] In the **Babylonian *Enuma Elish***, **Tiamat** bestows this tablet on Qingu (in some instances spelled "**Kingu**") and gives him command of her army. **Marduk**, the chosen champion of the gods, then fights and destroys **Tiamat** and her army. Marduk reclaims the Tablet of Destinies for himself, thereby strengthening his rule among the gods.

The tablet can be compared with the concept of the **Me**, divine decrees.

23.1 See also

- List of Mythological Objects

23.2 References

[1]

[2] J. Black and A. Green, *Gods, Demons and Symbols of Ancient Mesopotamia: An Illustrated Dictionary*, London: British Museum Press 1992, s.v. "Tablet of Destinies"

[3]

23.3 Text and image sources, contributors, and licenses

23.3.1 Text

- **Magic carpet** *Source:* <http://en.wikipedia.org/wiki/Magic%20carpet?oldid=640774351> *Contributors:* DavidLevinson, Wetman, HaeB, Djinn112, Andycjp, Schwael, Eisnel, Rich Farmbrough, Mani1, LordGulliverofGalben, STHayden, Bobo192, Polylerus, Wiki-uk, Mr Adequate, Primalchaos, Malo, Ghirlandajo, Zereskh, Deror avi, Yuriybrisk, Wachholder0, Paj.meister, FlaBot, Loggie, EronMain, Bg-white, YurikBot, Rtkat3, RussBot, Justabaldguy, Severa, Gaius Cornelius, Tavilis, Wiki alf, Bloodofox, Dake, Trainra, Nikkimaria, Jeff Silvers, Ozzmosis, SmackBot, Alex earlier account, SonOfNothing, DHN-bot, Zone46, Arab Hafez, Downtown dan seattle, Vina-iwbot, Ambuj.Saxena, Iridescent, Julien Foster, Fsostrain09, Ranma13, Wafulz, AndrewHowse, Cydeb0t, Goldfritha, Gogo Dodo, Chasingsol, UberMan5000, Medvedenko, Emmett5, Aldis90, Thijs!bot, Lajsikonik, NeilEvans, Julia Rossi, Goldenrowley, Golgofrinchian, Davewho2, Catgut, Aziz1005, JaGa, Gwern, J.delanoy, Pursey, DesireCampbell, BigHairRef, Deor, Tsunomaru, Goltz20707, Stueh, Vipin-hari, Soundofmusicals, Alborz Fallah, Mountainsdenver, Sculptus.Poe, Mnbitar, Khanele, Flyer22, Fwapmj, JojaloZZo, Shakko, Goustien, OKBot, The Thing That Should Not Be, Rodhullandemu, Cirt, Alexbot, Feinoha, Little Mountain 5, D1ma5ad, Mabaluu, Addbot, Cst17, Glane23, Kyle1278, Urness.sam, Lightbot, Luckas-bot, Yobot, Amirobot, Freikorp, AnomieBOT, Jim1138, Clevermanboy, Superpoopy, Lotje, Hajatvrc, Mhjlam, ZéroBot, Newzack, Ocaasi, Erianna, LebHiker, Muffin Wizard, Mashiron, Secretghost0, Eric Corbett, Linkka, DisThoughts and Anonymous: 114
- **Kay Kāvus** *Source:* <http://en.wikipedia.org/wiki/Kay%20K%C4%81vus?oldid=620960833> *Contributors:* JesseW, Mani1, Polylerus, Woohookitty, Rjwilmsi, Chobot, Conscious, GeeJo, Andrewbot, Superp, Bluebot, CmdrObot, Goldenrowley, Magioladitis, Camerond, VolkovBot, TXiKiBoT, Pare Mo, Aramgar, John J. Bulten, Ngebendi, Budelberger, Addbot, Yobot, GrouchoBot, Miladp3, Lilaac, Redrose64, Pinkbeast, EmausBot, WikitanvirBot, فـرازبـخـش, Vargavandnick, ChuispastonBot, Mogism and Anonymous: 4
- **Argo** *Source:* <http://en.wikipedia.org/wiki/Argo?oldid=639860775> *Contributors:* Bryan Derksen, Zundark, Tarquin, Montrealais, Tucci528, Michael Hardy, Gaz, Ellywa, Kingturtle, Csernica, Thue, Robbot, Craig Stuntz, Hadal, Xanzzibar, Niel Malan, Mintleaf, Ich, Robodoc.at, Varlaam, AlistairMcMillan, Gdr, Maikel, Xezbeth, Paul August, Bender235, Brian0918, ZayZayEM, Oop, Anthony Apple- yard, Neilmckillop, Titanium Dragon, DreamGuy, Wtmitchell, Maqs, Woohookitty, Scriberius, Jeff3000, -Ril-, Philodox-ohki, Cuchul- lain, Captain Disdain, FlaBot, SchuminWeb, Margosbot, YurikBot, Odysseus, J S Ayer, Poppy, GraemeL, Attilios, SmackBot, Skizzik, DocKrin, Artemisboy, Tevam1, DabMachine, Clarityfiend, Shoeofdeath, A biography, Bill.albing, Scabbers the Rat, Starwindsurfer, Thijs!bot, Dezidor, Dr. Submillimeter, JAnDbot, PhilKnight, Acroterion, Jaysweet, Ascræus, WLU, MartinBot, Panarchy, Eskimo- spy, Psychopaedist, Liveste, RJASE1, VolkovBot, VasiliyVV, Station1, TXiKiBoT, AlleborgoBot, Morry2000, Luboogers25, Jah- Warrior612, Jonsky2000, Hariva, ClueBot, Drmies, Ifnkovhg, MARKELLOS, Neverquick, Excirial, Alexbot, Spfoley, Sun Creator, Redthoreau, M2o6n0k2e7y3, Ctourneur, Addbot, Njsustain, MrOllie, Glane23, AndersBot, Omnipedian, Ark'ay, Renatokeshet, Cote d'Azur, Luckas-bot, Yobot, Che!, TaBOT-zerem, Rubinbot, JackieBot, Sailriddle, Siskoloidal, Xqbot, DSisyphBot, Omnipaedista, Io Herodotus, Phylaristis, Malopex, RedBot, Kknundy, Crich70, Seaboe, NMinac, Mean as custard, EmausBot, WikitanvirBot, Erianna, Mrwhite892, Caliboy101, Xarian, JohnnyLurg, Argo101010, ClueBot NG, Jedahan, Jack Greenmaven, Infoshelter, Truthoholic, Ed- das66, Mogism, Gzapiec, Joseph marcoux, Sophistica, Eternal562 and Anonymous: 90
- **Hringhorni** *Source:* <http://en.wikipedia.org/wiki/Hringhorni?oldid=540457842> *Contributors:* Haukurth, Taliswolf, TheParanoidOne, Ceyockey, MarkusHagenlocher, YurikBot, GeeJo, Bloodofox, Closedmouth, Sardanaphalus, Gizmo II, Tobias The Man, Cerdic, Thijs!bot, STBotD, TXiKiBoT, Deanlaw, Addbot, Luckas-bot, ErikTheBikeMan, GrouchoBot, Finn Bjørklid and Anonymous: 5
- **Naglfar** *Source:* <http://en.wikipedia.org/wiki/Naglfar?oldid=643457590> *Contributors:* Bryan Derksen, Alfio, TUF-KAT, Glenn, Haukurth, Gkalafut, Merovingian, Acsumama, Diberri, Nagelfar, David Gerard, DocWatson42, Tail, Nyght, Rich Farmbrough, Aecis, ZayZayEM, Rh, Pjohanneson, Titanium Dragon, Tabletop, Paxsimius, Taestell, FlaBot, Roboto de Ajvol, YurikBot, GeeJo, Bloodofox, SirWoland, Emersoni, Bronks, Wknight94, Closedmouth, Great Cthulhu, Sardanaphalus, Attilios, SmackBot, Wakuran, Skizzik, Sovereign, Vina- iwbot, St.Laflahae, The Man in Question, Gizmo II, L.Gergo, Gustavh, Cerdic, ShelfSkewed, WeggeBot, Supreme Bananas, Raistlin Majere, Goldenrowley, Huzzlet the bot, Captain panda, Redassassinuk, VolkovBot, TXiKiBoT, SieBot, Deanlaw, St.Trond, Addbot, AndersBot, Yngvadottir, Erik9bot, ZéroBot, Helpful Pixie Bot, CitationCleanerBot, Jeremy112233 and Anonymous: 36
- **Sessrúmnir** *Source:* <http://en.wikipedia.org/wiki/Sessr%C3%BAmnir?oldid=540749660> *Contributors:* TUF-KAT, TUF-KAT, Glenn, David Thrale, Haukurth, SimonMayer, Wiglaf, Pascal666, Critto, Lectorar, Sallemann, FlaBot, Bloodofox, Zwobot, Sardanaphalus, Chris the speller, AndrewHowse, Sigo, Thijs!bot, EchoBravo, Deanlaw, SchreiberBike, Darkicebot, Addbot, RjwilmsiBot and Anonymous: 5
- **Skíðblaðnir** *Source:* <http://en.wikipedia.org/wiki/Sk%C3%AD%C3%B0bla%C3%B0nir?oldid=622582588> *Contributors:* Sjc, Glenn, Csernica, JASpencer, Haukurth, Jeffq, Robbot, Merovingian, Ludraman, JeffBobFrank, Maroux, Rich Farmbrough, Robotje, ZayZayEM, Ranveig, Jumbuck, Anthony Appleyard, Titanium Dragon, Sallemann, JdforresterBot, Mitsukai, Helios, YurikBot, Bloodofox, Wirthi, Tevildo, Fram, Sardanaphalus, SmackBot, The Rogue Penguin, Wif9999, Underleaf, S0ulreaper, WeggeBot, Dsp13, Elected, LeSoleil, Captain panda, Interbang2, AppleMacReporter, VolkovBot, Fpmfpm, Sly25, Irritator, SchreiberBike, Addbot, AndersBot, Yngvadottir, ArthurBot, Erik9bot, FrescoBot, TobeBot, Haldey, EmausBot, Helpful Pixie Bot, BethNaught and Anonymous: 20
- **The Preserver of Life** *Source:* <http://en.wikipedia.org/wiki/The%20Preserver%20of%20Life?oldid=635778255> *Contributors:* Joe Decker, PamD, Goustien, Citation bot, Shanghainese.ua, ArticlesForCreationBot, Jamesx12345, Robthezombie18, FromNeverland and Anonymous: 1
- **Flying Dutchman** *Source:* <http://en.wikipedia.org/wiki/Flying%20Dutchman?oldid=639378724> *Contributors:* Christian List, SimonP, KF, Earth, Ijon, Nikai, Cherkash, Csernica, Charles Matthews, Choster, DJ Clayworth, Ed g2s, Scott Sanchez, Nightsky, Robbot, Chrism, PBS, Moondyne, Altenmann, Romanm, Lowellian, Sverdrup, Cornellier, Puckly, Michael Snow, GreatWhiteNortherner, Rada- gast, DocWatson42, Lupin, Jonnyx, Everyking, Dmmaus, R. fiend, Antandrus, Eregli bob, Chrisbbehrens, Jossi, Ary29, Tail, Mar- cus2, Burschik, Freakofnuture, Eyrian, SoM, MCBastos, Dbachmann, W3bu53r, SpaceFrog, Kbh3rd, Kjoonlee, CanisRufus, Glen- larsen, Mr. Billion, LordRM, Bobo192, ZayZayEM, ParticleMan, Ziggurat, Irrawaddy, Pharos, OGoncho, Alansohn, Qwghlm, Boris- blue, CyberSkull, Wiki-uk, Great Scott, Evil Prince, Tancred, Fourthords, Dabbler, Suruena, Docboat, Carioca, Adonis Albattross, Lee-Anne, SteinbDJ, Dismas, Dtobias, Villodre, Bobrayner, Novacatz, Thryduulf, Richard Arthur Norton (1958-), Bushytails, Percy Snoodle, Dauw, Commander Keane, Tabletop, Terence, Tsunade, Emerson7, Cuchullain, Alvinyng, Vanderdecken, Vberger, Rjwilmsi, Nightscream, Markkawika, Baeksu, Orangehatbrune, Lugnad, DynSkeet, Bpier, Bigfan, Margosbot, Gark, Jeff02, Mitsukai, Sontra, Bg- white, Vyroglyph, YurikBot, Sceptre, Phantomsteve, Denjo, Chaser, Hellmark, Yamara, Hydrargyrum, Shell Kinney, Gabrichidze, Xer- stau, Manxruler, NawlinWiki, Efenstor, Mipadi, Kerzhaw, Grafen, Amazinms90, Wolfgang nj, Dureo, Ches88, Bind them, Brodnax, Zwobot, Tkinthorsh, Zythé, BOT-Superzerocool, BigRedBall, Cardsplayer4life, Bronks, Smooorelvc, MartinStennert, Cmskog, MSTK,

Th1rt3en, Omdfg, Jogers, MaratL, Chefyingi, Jonathan.s.kt, Benandorsqueaks, Roke, Gaudio, Eatcacti, The Yeti, EJSawyer, SmackBot, Mangoe, Jonyyeh, J carrillo vii, KocjoBot, Big Adamsky, Dxco, Provelt, Jquattro, Donama, TECannon, Schmiteye, Bluebot, Super-sox, Nhertel, ViceroyInterus, Silly rabbit, Roscelese, JoeBlogsDord, Sadads, Nbarth, DHN-bot, Khajja, Chr.K., AMK152, Rrburke, CorbinSimpson, Storm05, Willhawkes, GuillaumeTell, Djof, Das Baz, Morio, Salamurai, Etams, SashatoBot, Esrever, ArglebargleIV, Ser Amantio di Nicolao, Khazar, Ourai, Prudentia, Faturita, Michael Bednarek, CathyYoung63, Jaywubba1887, Mr. Lefty, Stratadrake, Voteditnore, Slakr, Mr Stephen, Waggars, TastyPoutine, Deflyer, Dr.K., P199, MTSbot, Iridescent, Newone, Octane, Blehfu, Tuttt, Hup234, Audiosmurf, Mornatur, Tawkerbot2, Hpfan1, Urutapu, Bridesmill, Van helsing, AlbertSM, TrapStilton, Banedon, Freddie R. Aldous, CWY2190, Joelvanatta, Jsmaye, ShelfSkewed, Phl3djo, Cydebot, Perimosocordiae, Adolphus79, Studerby, Cra0422, Doady, User-name222, 20quid, Malleus Fatuorum, Thijs!bot, Epbr123, Colin4C, Luminifer, Tigeroscar13, TonyTheTiger, Fishies Plaiice, Alexvickers, Assembler, Headbomb, Fluxbot, EmperadorElijah, Kiloulson, DoomsDay349, Qarel, Bob the Wikipedian, Omaunder, SpongeSebastian, AntiVandalBot, ProtoArmor, Yonatan, Luna Santin, QuiteUnusual, Lyricmac, Desertsy85450, Arachnocapitalist, BlooWilt, Chadsteenwyk, MegX, Griffinity, Magioladitis, Vershith, Drhlajos, VoABot II, No substitute for you, Rivertorch, Fantasy encyclopedia, Tobogganoggin, Froid, WeatherExperiment, Alondite, Valdivielso, Ridgewodave, DerHexer, Astor, Urco, Lord Charlton, Starrycupz, TPG, Old time glory, V! The Vile, Wikitiki89, Pharaoh of the Wizards, Nev1, DrKiernan, SaviorSix, EscapingLife, Maurice Carbonaro, RipperDoc, Captain Infinity, DaveA1948, Naniwako, Aram33, NewEnglandYankee, Zerokitsune, Ilja.nieuwland, Joost 99, Jon2777, DorganBot, TableTopJoe, Inwind, Cartaphilus3, Deor, VolkovBot, Milnivlek, DOHC Holiday, Mrh30, Howardpyle, W. B. Wilson, EngineersAnon, Rei-bot, Jdcutch, JetBlackNewYear, Fazen0086, Jackie Whittingham, TonyPS214, Randysem, Insanity Incarnate, Bicman, DarthBotto, NHRHS2010, EmxBot, Badvibes101, Wj12, YonaBot, BotMultichill, Mbz1, Crash Underride, Flyer22, SweetCarmen, Oxymoron83, Benea, Tombomp, LizzardKing, KathrynLybarger, Neorrichard, Juvarra, Jasonamil, Tesi1700, Vanished User 8902317830, Shinerunner, Randy Kryn, CRJ Taylor, Zks7, Invertzoo, ClueBot, Asalgie, The Thing That Should Not Be, Kbealer, Drmies, SuperHamster, Darknut157, Patriots64, Les woodland, Excirial, ROG 19, Agelshaxe, Gradyr1953, Antiquary, Five-toed-sloth, Theflyingdutchman2007, Darren23, Apparition11, Mavericstud9, XLinkBot, Gnowor, Benjamin Ryzman, Bluecityproductions, Addbot, Blanche of King's Lynn, Jkbrat, PoorCow, Odiewodie, Leszek Jarczyk, Bobthib, CarsracBot, Chzz, Favonian, William (The Bill) Blackstone, Tassedethe, Plasticpedals, Tide rolls, Greyfalcon2112, BrianKnez, Lightbot, ماني, Gail, Luckas-bot, Yobot, Fraggie81, Mengab, Alekksandr, Buttermold73, Mackerson, AnomieBOT, KDS4444, Joule36e5, Darolew, Catatethebird, Bob Burkhardt, Maxis ftw, ArthurBot, Bates123, El Staplador, Xqbot, GenQuest, DSisypheBot, Anna Frodesiak, NocturneNoir, J04n, Sharpbrood, RibotBOT, FrescoBot, Nimloth250, Altay8, Paine Ellsworth, Recognizance, JerzeyHellboy, Sugarcane54, Pinethicket, Cherry88, Jack Sparrow 3, Mediatech492, FoxBot, Mizzleigh81, Dominic Hardstaff, Rain drop 45, Lthemick, Sirkablaam, Sideways713, Megabar09, TjBot, Ripchip Bot, EmausBot, John of Reading, Slightsmile, Davykamanzi, Maypigeon of Liberty, Brian Pearson 22, Ddemois, Cymru.Iass, Brandmeister, \$1LENCE D00600D, HorseyMad, Ego White Tray, ChuispastonBot, JoeP1983, ClueBot NG, Basil Hawkins, Joefromrandb, Bedanangel, Kjmonkey, Jeff1776, Helpful Pixie Bot, BiggMogg, Som mkh, Elenikaye, KLBOT2, BG19bot, Brmusician, J.Farrugia, Jbulch124, MrBill3, Nelg, Vanden decker, Patchiman, Aagnayatreya, Daaanieeel, Justincheng12345-bot, Nikola.anovic, Lodeweick, Mogism, Kiazore, Gtomark71, Voodootv, Everymorning, Ash Hammett, VenerableKing, Kervate, Clevelandviking, Pnz1113, Bullblade, Surferof, RainCity471, Omar51123, DPRoberts534, Bluedoe, JaconaFrere, BethNaught, Place honorific here, Isamilo, Martine Diepenbroek, Jonathan Nugent, Freedom2003, Yosomanhd and Anonymous: 630

- Four Treasures of the Tuatha Dé Danann** *Source:* <http://en.wikipedia.org/wiki/Four%20Treasures%20of%20the%20Tuatha%20D%C3%A9%20Danann?oldid=619881233> *Contributors:* Jeffq, Auric, Matt Gies, DocWatson42, Zigger, Critto, QuartierLatin1968, Nicknack009, Richard Arthur Norton (1958-), Cuchullain, JdforresterBot, Whateley23, Mitsukai, Pigman, Francis Ocoma, Matau, SmackBot, JackyR, Hibernian, Nareek, Iridescent, Odie5533, Goustien, TX55, Seanacha, Senachai, Jmkim dot com, Felix Folio Secundus, Addbot, Legobot, The Emperor's New Spy, Nilzy, Cavila, MaxDel, LawBot, Vanished user sdjei4o346jowe3, Musicspecialist10, MerllwBot, Mdforbes500, Rí Lughaid and Anonymous: 20
- Imperial Regalia of Japan** *Source:* <http://en.wikipedia.org/wiki/Imperial%20Regalia%20of%20Japan?oldid=641402365> *Contributors:* Shii, DopefishJustin, Jtdirl, Amcaja, Error, Adam Bishop, Massivveego, Jeffq, Mazin07, DocWatson42, Auximines, Willhsmitt, Lacrimosus, Discospinster, GalanM, Violetriga, TOR, CanisRufus, Kross, Jericho4.0, Man vyi, Ogress, JadziaLover, QVanillaQ, BrentS, King Bowser 64, LordAmeth, Hijiri88, Angr, Woohookitty, Haunti, Marudubshinki, Rjwilmsi, MitchellITF, Nandesuka, Florian Huber, CalJW, JdforresterBot, Mitsukai, Chobot, DTOx, YurikBot, Sikon, BirgitteSB, JQF, Flowersofnight, Jimbobwu, Fastifex, D Monack, Sardanaphalus, SmackBot, Nihonjoe, Malkinann, Ceridwen, Kintetsubuffalo, WendelScardua, Colonies Chris, Eye.of.the.dragonfly, T-borg, Looris, Vina-iwbot, Groggy Dice, Stratadrake, Hvn0413, Drieakko, DwightKingsbury, TheFarix, Nekketsu, Hemlock Martinis, Abeg92, Urashimataro, Tensaibuta, Jwachs, Nick Number, Elias Enoc, Ijuin, Flying tiger, Castlerabbit, 1549bcp, Gwern, STBot, Ken-shinflyer, MathiasCain, TomorrowTime, Mines32, P1314-429, TheXero, Taotriad, Farkas János, Cerciá, Azukimonaka, DrHacky, Oda Mari, The Clawed One, PalaceGuard008, TheAncientEmperor, Iamwisesun, Smellofbikes, Boneyard90, Nenilein, Cybermewtwo, Gyozilla, BRPXQZME, Xorte-renshe, Alansplodge, Addbot, Debresser, Luckas-bot, Yobot, Revsecuritron, AnomieBOT, DaisukeVulgar, ZooTycoon2, ArthurBot, Belasted, Artoflife, GrouchoBot, StealthCopyEditor, Chatsam, Tktru, TerraHikaru, Barog Firestorm, Klobis, Tomyan, TobeBot, EmausBot, ZéroBot, Sundostund, Helpful Pixie Bot, Duende-Poetry, ChrisGualtieri and Anonymous: 106
- Karun Treasure** *Source:* <http://en.wikipedia.org/wiki/Karun%20Treasure?oldid=617243043> *Contributors:* Matt Gies, Mani1, Quercus, CeeGee, Arthena, Richard Arthur Norton (1958-), Woohookitty, Tydaj, BD2412, Rjwilmsi, Mitsukai, Bgwhite, Theelf29, DavidConrad, Ryanminier, SmackBot, Commander Keane bot, Cretanforever, Bazonka, Neddyseagoon, TCoder70, Gregbard, Goldenrowley, The Anomebot2, CommonsDelinker, Qwanqwa, Johnbod, Jeepday, Belovedfreak, Mannafredo, Sue Rangell, The Thing That Should Not Be, Takabeg, Sumerophile, Addbot, Lightbot, Yobot, Amirobot, AnomieBOT, VeryVeryTired, Full-date unlinking bot, Idontcareanymore, Masondickson, H3llBot, Brick3621, Sanju87, Jack weir, Lekoren and Anonymous: 13
- Pandora's box** *Source:* <http://en.wikipedia.org/wiki/Pandora's%20box?oldid=639370856> *Contributors:* William Avery, Zoe, Heron, Frecklefoot, Gjbloom, Furrykef, Hajor, Morioli, DocWatson42, Yekrats, Jackol, JenFanOtto, WpZurp, Trevor MacInnis, Discospinster, Arthur Holland, Paul August, Bender235, Kbh3rd, Sgeo, Shanes, Triona, Daf, MPerel, Chicago god, Alansohn, Gary, Benson85, Cburnett, Mikeo, Djsasso, Kay Dekker, Woohookitty, Pol098, WadeSimMiser, Wikiklrsc, Mandarax, Hazel75, CraigDuncan, King-Firestump, Stardust8212, Bensin, MarnetteD, EamonnPKeane, Hairy Dude, Rtkat3, Petiatil, Pigman, Yamara, Gaius Cornelius, Marcus Cyron, NawlinWiki, Bachrach44, Grafen, Irishguy, JHCafield, Jedi Striker, Wknight94, Y23, Pb30, Allens, Benandorsqueaks, DVD R W, Luk, SmackBot, Proof Reader, Meshach, Hydrogen Iodide, Wikiuseni, HalfShadow, Alsandro, Gilliam, Portillo, Quidam65, Skizzik, Chris the speller, Jprg1966, Thumperward, Fuzzform, Rorybowman, Sloane, Whispering, NYKevin, TKD, Aldaron, Declype, Dreadstar, SpiderJon, DMacks, Kukini, Ifrit, Ged UK, Rockvee, ArglebargleIV, Jrothwell, Stattouk, Mightymartin, IronGargoyle, JHunterJ, Digital Ronin, Xionbox, Agent 86, Stephen B Streater, Thurax, Iridescent, TwistOfCain, Courcelles, Ryoga-2003, JForget, Avanu, Baiji, Juhachi, Timentrent, Mariox19, SyntaxError55, Gogo Dodo, DumbBOT, Asenine, Ward3001, Mr Gronk, Richhoncho, Epbr123, Maelstromm, Marek69, Rhrad, Seaphoto, Tangerines, Res2216firestar, WANAX, Davewho2, Dsp13, Mcoarazao, Arch dude, Robina

Fox, Rotherpe, Cynwolfe, Magioladitis, Connormah, VoABot II, Transcendence, Fusionmix, Wrightaway, Hiplibarianship, Allstarecho, Kiore, Tgeairn, J.delanoy, Uncle Dick, Smichaud, Maurice Carbonaro, A Nobody, Inquam, Vrnd05, Koosball, NewEnglandYankee, Juliancolton, Kidlittle, GeneralChan, Pdcook, Wtz, RjCan, Xiahou, CardinalDan, VolkovBot, Jeff G., Karaski, Philip Trueman, Anonymous Dissident, Olly150, Ayush189, Raymondwin, Longsnout, Cremepuff222, Chibiheart, Lerdthenerd, Enigmaman, Turgan, Shamanking100, Insanity Incarnate, Why Not A Duck, Monty845, EHonkoop, Coffee, Sposato, Oldag07, Noveltyghost, Caltas, Yintan, Carliadiere, Keilana, Flyer22, Oda Mari, DanEdmonds, Oxymoron83, Khvalamde, Mygerardromance, Martin H., Denisarona, Benrick, Sodfactor, TheCatalyst31, Faithlessthewonderboy, ClueBot, Foxj, The Thing That Should Not Be, Drmies, Uncle Milty, Sw258, Arunsingh16, Brewcrew, Excirial, Jusdafax, Dr.orfannkyl, Marchutch, Cenarium, Psinu, Razorflame, Jazzbobrown, Versus22, Katie1971, Fastily, DragonFury, Carlos Rogério Santana, WikHead, Mifter, Tedlithgow, Noahwalkthisway, Ghufan77, Midnightdraven, Jtknowles, ASHeditor, Maimai009, Atlantik15, Addbot, 065211105iscool, Willking1979, AVand, Some jerk on the Internet, Guoguo12, Cherry Red Toenails, Landon1980, Captain-tucker, AkhtaBot, Download, Doubious, Glane23, ChenzwBot, 5 albert square, Luxussi, Cutiereeder, Risven, Tide rolls, Shark223, Lightbot, David0811, WikiKingOfMishawaka, Yobot, Tohd8BohaithuGh1, Queese, Angel ivanov angelov, BladeZ-AceX, Dotvision, AnomieBOT, Choij, SownRose, Jim1138, Neptune5000, Mintrick, AdjustShift, Kingpin13, Stanley Jacobsen, Flewis, Materials scientist, Are you ready for IPv6?, Roxas13066, Danno uk, Eskandarany, Clark89, Edansmommy, Nomchan, Timeless1991, Capricorn42, 4twenty42o, Nasnema, Jsharpmior, The Evil IP address, Aa77zz, GrouchoBot, Riotrocket8676, The Clive, Aurast, HoundsofSpring, Doulos Christos, Look Busy, SchnitzelMannGreek, Erik9, Griffinofwales, FrescoBot, Squareguy23, Nimloth250, Aleksa Lukic, Tomisgreat, Lostpaul67, Puwellagod, Doormatthew, Pinethicket, MJ94, ThePurpleLipizzaner, BRUTE, Jabberjawjapan, Σ, Bgpaulus, K3k3b4bii, Orangesofa, Mundilfari, ItsZippy, Etincelles, Shelbyandco, C505425fc1f11b22a7a4e07b534ef2429a32e1d6, Dragonoffire, January, Canuckian89, Diannaa, Brian the Editor, Tbhotch, Environmentsver, Sftim, Bento00, Deuscaesar, Slon02, Nyxaus, Gfoley4, Maharifu, StuartfinniganDGG, Pahazzard, RenamedUser01302013, Solarra, Tommy2010, Wikipelli, AsceticRose, Thecheesykid, Erobertt3, Fæ, Samtheman1453, Akerans, Oncenawhile, Wackywace, Anirluph, Apocryphals, Kenzie2075, RogierWV, TigerEye1984, Wayne Slam, Tolly4bolly, Qtpi007, Purplepube, Openstrings, Ocean Shores, L Kensington, MonoAV, Donner60, Zeta1127, 89thLegion, Kinkreet, Cockrelln, Thejfh1999, Special Cases, Cls7272, Xanchester, ClueBot NG, Seokster, Gareth Griffith-Jones, Jack Greenmaven, MelbourneStar, This lousy T-shirt, Satellizer, Daniel Piros, OpenInfoForAll, O.Koslowski, Adwiii, Widr, Evannepwor, Helpful Pixie Bot, Electriccatfish2, Misit101, Barbiegirl00716, CherryGirl22, Holamona, Xerxesenior, Betty Noire, TheRuin, Northamerica1000, Gemdog, Cjdignen, YodaRULZ, Alexmw777, Risingstar12, Joshuardude2, Glacialfox, Pikachu Bros., Klilidiplomus, Tilly bea, Scott Delaney, Cimorcus, Mrt3366, ChrisGualtieri, Vogone, Dunnster121, Lugia2453, Frosty, Sriharsh1234, The Anonymouse, Reatlas, Hope C, Pokedora, Ginsuloft, Quenhitrán, Wei75631, JaconaFrere, The highlighter, Vieque, EllieWheeler, Augustaplucas, QueenFan, EoRdE6, Nhspires17 and Anonymous: 838

- Relics associated with Jesus** *Source:* <http://en.wikipedia.org/wiki/Relics%20associated%20with%20Jesus?oldid=623989658> *Contributors:* Wesley, Slrubenstein, Panairjdde, Olivier, Gabbe, Mpolo, Tregoweth, Error, JASpencer, EALacey, Reddi, Tb, WhisperToMe, Wetman, Jeffq, Mirv, Auric, DocWatson42, Andries, Greyengine5, Tom harrison, Geni, Gzuckier, Sam Hocevar, Trc, Neutrality, Zondor, Rich Farmbrough, Grutter, Sunborn, Etz Haim, Man vyi, Sherurcij, Damburger, Edwards, Schaefer, Immanuel Giel, RJFJR, Kay Dekker, Bobrayner, Edgewise, Sigbal, BD2412, JdforresterBot, Mitsukai, Str1977, Isitel, Blueaster, Cunado19, ONeder Boy, C colorado, RDF, Nick Michael, Johnmarkh, SmackBot, Elonka, C.Fred, Scifiintel, Bluebot, Can't sleep, clown will eat me, Khoikhoi, Radagast83, Savidan, MichaelBillington, Occultations, Ohconfucius, JoshuaZ, JHunterJ, John1014, Ikokki, Cydebot, Dougweller, DumbBOT, Mojo Hand, Redsnork, Antique Rose, Innoval, Scythian1, Simon Burchell, Jhamilton2087, Mike Searson, JaGa, Zahakiel, CommonsDelinker, Laleena, Minionofzero, Johnbod, Wikiwopbop, Ggrzw83, DMCer, MishaPan, Schafesd, Rumiton, VanishedUserABC, Davidshenba, AdRock, Robertoreggi, Jack1956, Faradayplank, Afernand74, Acmeja, CohesionBot, Eastcote, Editor2020, Addbot, Melathron, Download, OIEnglish, Legobot, Yobot, Bbb23, AnomieBOT, Citation bot, Xqbot, FrescoBot, Gråbergs Gråa Sång, Und17, Citation bot 1, MarB4, Agrzones, Aaronw100, MrX, Baiglie, Deagle AP, Thefailfaerie, Helpful Pixie Bot, Lowercase sigmabot, Uniqueorn23, Verbcatcher, BattyBot, Khazar2, Bodo3, Dexbot, Solaand, Chronopen, Monkbob and Anonymous: 64
- Yata no Kagami** *Source:* <http://en.wikipedia.org/wiki/Yata%20no%20Kagami?oldid=637316361> *Contributors:* Nnh, Masssiveego, Confuzion, Auximines, Ogress, LordAmeth, Geg, Gaius Cornelius, BirgitteSB, PonyToast, Nikkimaria, SmackBot, Nihonjoe, Kintetsubufalo, Bluebot, Mushii, Bigturtle, Esrever, WtW-Suzaku, Cyrus XIII, Bybbyy, Omicronpersei8, Jllm06, Kratos 84, Algid, S, John Carter, AlleborgoBot, Kjtobo, Boneyard90, Alexbot, Werezak, MystBot, Addbot, Pbotgourou, AnomieBOT, GrouchoBot, Omnipaedista, Chat-sam, Thehelpfulbot, FrescoBot, TobeBot, Shadyren, Chalchiuhtlatonal, Greatyu, Bahooka and Anonymous: 31
- Holy Grail** *Source:* <http://en.wikipedia.org/wiki/Holy%20Grail?oldid=642770163> *Contributors:* Wesley, Bryan Derksen, The Anome, M, Karen Johnson, William Avery, Youandme, Sfdan, Modemac, Mrwojo, Michael Hardy, Paul Barlow, Llywrcb, Gabbe, Zanimum, (, Paul A, Tregoweth, Ihcoyc, Ahoerstermeier, Duke, Kingturtle, DropDeadGorgias, Julesd, Glenn, Error, Bzodangiusca, Smack, Raven in Orbit, Genie, Charles Matthews, Adam Bishop, Selket, DJ Clayworth, Tpbbradbury, Furrykef, Itai, VeryVerily, Wetman, Frazzydee, Jeffq, Robbot, Xuanwu, Yelyos, Sam Spade, Lowellian, Mirv, Ashley Y, Henrygb, Ojigiri, DHN, Hadal, JackofOz, Seth Ilys, Jleedev, Stefan Kögl, Dina, Alan Liefing, Elf, Pretzelpaws, Wiglaf, Tom harrison, Everyking, Curps, Mboverload, Telsa, McCann51, Pgan002, Mendel, BruceR, Zeimusu, Antandrus, Loremaster, Lesgles, Blazotron, Jossi, Bodnotbod, Kuralyov, Mysidia, Scott Burley, Trc, Neutrality, Lucanus, Jh51681, Porges, D6, Slady, DanielCD, Discospinster, Rich Farmbrough, Guanabot, Pjacobi, Vsmith, Suchire, User2004, StoneColdCrazy, Grutter, Pavel Vozenilek, Paul August, Brian0918, Aranel, Pmetzger, El C, PhilHibbs, Pablo X, Bobo192, Ray Dassen, Smalljim, Goblum, John Vandenberg, Franey, ParticleMan, Toh, Nk, NickSchweitzer, LostLeviathan, Brother Dave Thompson, MPerel, (aeropagitica), Jonathunder, Knucmo2, Jumbuck, Storm Rider, Alansohn, JadziaLover, Coma28, Mo0, Free Bear, Nealkernohan, Atlant, Penwhale, Andrew Gray, Riana, Pouya, Tricky, Batmanand, Stephen Turner, Zeborah, Spangineer, Velella, DonQuixote, Tony Sidaway, RJFJR, Computerjoe, Kusma, Alai, Recury, Ceyockey, TShilo12, Bastin, MickWest, Angr, Jannex, Twobitsprite, ^demon, Jeff3000, MONGO, Miss Madeline, Kelisi, Bbatsell, Eilthreach, L., Tetraminoe, Pictureuploader, Wayward, Gimbo13, Stefanomione, Zpb52, Palica, Lords Page, Cataclysm, Magister Mathematicae, Cuchullain, FreplySpang, Nightscream, Urbane Legend, Vary, Tangotango, Ligulem, Kalogeropoulos, Bhadani, IdoAlphaOmega, Yamamoto Ichiro, FlaBot, Skyfiler, Old Moonraker, Doc glasgow, Master Thief Garrett, KarlFrei, JdforresterBot, Crazycomputers, Mathiasck, Rune.welsh, RexNL, RobyWayne, Str1977, Michel BUZE, Super Jamie, Alphachimp, DVdm, Mhking, Chwyatt, Digitalme, Sus scrofa, YurikBot, Sceptre, Alan216, RussBot, Arjuna909, SpuriousQ, Aaron Walden, Stephenb, Lord Voldemort, CambridgeBayWeather, Muchosucko, Pseudomonas, RadioKirk, Dannybu2001, Mark O'Sullivan, NawlinWiki, Stephen Burnett, Wiki alf, Howcheng, Awiseman, Irishguy, Nick, Retired username, Gunmetal, Brandon, Db-firs, BOT-Superzerocool, FestivalOfSouls, Trainra, Botteville, Tuckerresearch, BazookaJoe, Donbert, SFH, Warfreak, Closedmouth, Ladypine, JQF, GraemeL, CWenger, Peter, Tyrenius, Karlwilbur, Eaefermov, Morbiusx1, Amberrock, DVD R W, WesleyDodds, Imasud, Benhoyt, The Wookieepedian, SmackBot, Elonka, Slashme, KnowledgeOfSelf, Hydrogen Iodide, Rentier, WookieInHeat, Eskimobot, Tpellman, Yamaguchi 先生, Gilliam, Hmains, Betacommand, Skizzik, Serminigo, Master Jay, Bluebot, Quinsareth, Rogerthat, Jprg1966, B00P, Master of Puppets, MalafayaBot, NovakFreek, Stevage, Xed122333, N1cholson, JONJONAUG, DHN-bot, Fromgermany, Darth Panda, VirtualSteve, Abaharaki, Scix, Can't sleep, clown will eat me, Aquarius Rising, Onorem, Rrburke, Rsm99833,

Unknown Dragon, Addshore, Kcordina, Seduisant, Wandering Writer, Krich, Kschneyer, Wales, Valenciano, BryanG, Where, RossF18, Pilotguy, Kukini, Maxwellsteer, The undertow, Lambiam, Nishkid64, Technocratic, Xerocs, Kuru, Euchiasmus, Scientizzle, Fissionfox, Vincenzo.romano, Shadowlynk, Goodnightmush, Aleenfl, Cronos2546, Ben Moore, Pfold, Tomtschik, Stuartfanning, RandomCritic, A. Parrot, David Cohen, Slakr, Beetstra, LuYiSi, Falcon3121, John1014, Trollwatcher, Fredil Yupigo, Theone00, R, Klawani, FairuseBot, Tawkerbot2, OndrejSc, The Haunted Angel, 850 C, CmdrObot, BadWolf42, KojiDude, JohnCD, Nunquam Dormio, Dgw, Wegge-Bot, Moreschi, Jonathan F, John S Moore, Joshua BishopRoby, Cydebot, Rook543, Steel, Ronancoghlan, Gogo Dodo, Zgystardst, Red Director, GLOSCurator, JFreeman, Xxanthippe, Waltgibson, Amandajm, Tawkerbot4, Clovis Sangrail, Dougweller, DBaba, Omicron-persei8, Nadirali, Thijs!bot, Epr123, J. Charles Taylor, Hit bull, win steak, Chitomcgee, Kablammo, Dc28, Mdc81666, Pmrobert49, Willentekin, Tellyaddict, JustAGal, Not Diablo, Bigbrisco, Leon7, CharlotteWebb, Tim1988 2, Wikidenizen, Natalie Erin, Mentifisto, KrakatoaKatie, AntiVandalBot, Madder, Farosdaughter, Storkk, Shalin wikipedia, Bjmspangler, Myanw, Res2216firestar, Kariteh, Husond, British Old Catholic Church, Altairisfar, MER-C, Mikefitzhistorian, Wilhelmus, Arch dude, HRE, Trellia, Hello32020, Xeno, PhilKnight, Amitkinger, Bongwarrior, VoABot II, 28421u2232nfencenc, Wrad, Allstarecho, Cpl Syx, Mayhawk, Rushwolf, Martin-Bot, Rettetast, Keith D, R'n'B, LinguisticDemographer, CommonsDelinker, AlexiusHoratius, WelshMatt, J.delanoy, 0207848m, Pharaoh of the Wizards, Trusilver, EscapingLife, StoneCutter589, Ressay, Croner, JuniperFuse, Kenshinflyer, Johnbod, McSly, Ryan Postlethwaite, Tarotcards, Milkyface, Whiskeyjackson12345, NewEnglandYankee, Pennycake, Dcs315, Malerin, JohnnyRush10, Weapon22, Juliancolton, Cometstyles, STBotD, Atama, Guardian of the GraEl, Njl2, CardinalDan, Idioma-bot, Deor, ABF, Mrh30, Jeff G., Kind-Goat, Al.locke, Bsroiaadn, Chienlit, FolkenFanel, Greggonzalezcomposer, Philip Trueman, TXiKiBoT, Gaardsdal, Technopat, A4bot, Scottpmc, MXXYIR, Qxz, Someguy1221, Sdffffff, Hollywood Heartache, Andreas Kaganov, Seraphim, Bass fishing physicist, Martin451, LeaveSleaves, BotKung, Fishhook, RadiantRay, Complex (de), Darthblaze99, IllusiOn7, Piecemecranksy, Unc424, Bud Mayfield, Planet-man828, Born2x, Jennaiei, D. Recorder, Gnostic2008, Euswdwj, Oxtoby, GoonerDP, SieBot, Coffee, Moonriddengirl, Winchelsea, Advocate777, The Parsnip!, Triwbe, Yintan, Flyer22, Prof.Landau, Oxymoron83, Antonio Lopez, Nuttycoconut, WikiBully, AMbot, Arthana, Animeguy4eva, Bonifacioval, Karl2620, Cyfal, Anchor Link Bot, Ulfhednar, Pinkadelica, Faithlessthe wonderboy, Caliwebman, Farkeld, Wfgh66, ClueBot, Eric Wester, Fkanarya, Gaia Octavia Agrippa, Synthiac, R000t, Taroldal, Choicefeer, TheOldJacobite, Leodmacleod, Blanchardb, EricTrans1993, Ferhatkanarya, Richardmcf, Excirial, Jusdafax, Laiiney, Eekster, 0XQ, Tnxman307, Razorflame, Noosentaal, Sonnydayz4eva, Anfortas, BOTarate, La Pianista, Thingg, Aitias, 7, Wizard of Yendor, Peace keeper222, Offerdrama, Editor2020, Miami33139, Nigredo9, Wednesday Next, XLinkBot, Rror, Grailkeeper, NellieBly, Regrub the Viking, Thequestfortruth, MystBot, Dubmill, Kace7, Kbdankbot, ARTMATRIX, Luwilt, Addbot, ConCompS, Wilking1979, Some jerk on the Internet, Joghutton, Ave Caesar, Atethnekos, CL, Dbdude99, AkhtaBot, D0762, Mrmajinka, CanadianLinuxUser, DrJos, Proxima Centauri, Cammack93, Redheylin, Ccacsms, Glane23, Ld100, Kyle1278, Tide rolls, Lightbot, Alain08, MuZemike, Leovizza, Bencabench, Legobot, Luckas-bot, Yobot, Tohd8BohaithuGh1, Fraggel81, QuestBooks, KamikazeBot, Ningauble, Synchronism, Nortmannus, Jim1138, Perrypedista, Rickysolar, Ulric1313, AngelHelix300, OttoTheFish, Vitold Muratov, Rtyq2, Nyrox395, E2eamon, Iacobaeus, LovesMacs, Onetruth10, Chell and the cake, Cjkd, Watery Tart, Xqbot, Ekwos, Teddks, Ammo111, GrouchoBot, Amaury, Lunar Dragon, Cliagood, Standleylake40, Pdiffenderfer, Thehelpfulbot, Cm8008, Codecdy37, Hooha137, HappyUR, Pinethicket, Skyerise, Bejinhnan, BRUTE, MastiBot, Σ, Emiwoo123, Adrians executive, White Shadows, Narwhal2, TobeBot, Fama Clamosa, Grammarxxx, Cagwinn, Brianann MacAmhlaidh, Reaper Eternal, Aiken drum, Rosedeverite, Stalwart111, Magmagoblin2, Cunningartificer, DARTH SIDIOUS 2, Julia275, Whisky drinker, Bento00, Eulalio Eguia, Ccrazyman, DASHBot, EmausBot, Logical Cowboy, Ajraddatz, Thucyd, Racercx11, Tobys92, RA0808, Monsterplatypus, Tommy2010, Wikipelli, Killmalife, Budija, ZéroBot, LuzoGraal, Stephen Yeates, Bob20102010, Braders1, Getdfre, Wayne Slam, PhantomPluggger, Usb10, Herk1955, DASHBotAV, Rocketrod1960, Alwayssuma, Petr, Teltalheart, ClueBot NG, Freyjaromero, This lousy T-shirt, Youngril, Millerkm, Dream of Nyx, Widr, Antiqueight, Wizodd0, BG19bot, Freakinghatethosedamnsammer, Imgaril, MusikAnimal, Pizzadiglett, Mark Arsten, Rm1271, Atomician, Isabel Paul, Lucifer1213, Klilidiplomus, Achowat, Wannabemodell, Nurdygurl96, UM40, Tonyaustin2, Pratyga Ghosh, Khazar2, Makecatbot, Lugia2453, Mystwriter, MrArcAngel, Madémille, Epicgenius, Jamesmcmahon0, Howicus, Rlmorris1, XXxlmxXx, Rlmorris13, Puthoni, My name is not dave, Agreco1019, S.bekahhensley, Milkshaken, Radiojen, Jacob's Remnant, Earthbasedstar, Beckyw97, Liutg, Aaroncw11, Javiaveleon, Libertarian12111971, Mattyoshi, Photoboy23 and Anonymous: 1051

- **Agimat** *Source:* <http://en.wikipedia.org/wiki/Agimat?oldid=642667781> *Contributors:* Jimfbleak, Bearcat, DocWatson42, Rich Farmbrough, Xezbeth, Gary, Wiki-uk, Hakkon, BD2412, SmackBot, Gjs238, TenPoundHammer, Rodsan18, Dicklyon, CmdrObot, Cydebot, Alaiobot, Power Geyser, KConWiki, Lenticel, Qubodup, Sexuallady, Girl With An Attitude, Auntof6, DaughterofSun, Fluffernutter, AnakngAraw, AnomieBOT, Object404, Zollerriia, Eslima5, RNAonto, H3llBot, Phoenixred, Helpful Pixie Bot, Agimatproject, Belbel-suar, Andrei Marzan, Axismongol, Ekalaya SEO, Danielson Devine and Anonymous: 7
- **Kaustubha** *Source:* <http://en.wikipedia.org/wiki/Kaustubha?oldid=638316568> *Contributors:* Tabletop, Bhadani, Merschmpf, SmackBot, Kaustubhagarwal, Nick Number, Kaustubhjavle, SieBot, 18jahremädchen, DragonBot, Dsvyas, Kaustubh, Ism schism, Addbot, Scienceislife, Luckas-bot, AnomieBOT, TParis, Stjohn1970, Darshanbista, Markdoe, Pitzik4, Razibot, Squinge, Javherikoustubh and Anonymous: 18
- **Book of Thoth** *Source:* <http://en.wikipedia.org/wiki/Book%20of%20Thoth?oldid=637279627> *Contributors:* AlexR, Optim, Peruvianl-lama, Jurema Oliveira, Subsume, Grm wnr, ESKog, Aranel, Alex '05, DreamGuy, Garzo, -Ril-, Ignus, Koveras, Jittlet, Morgan Leigh, Banana04131, SmackBot, Trevtert, InverseHypercube, Richardsenior, Peterpan007, Pasha Abd, Rarelibra, King Vegita, Jbergquist, A. Parrot, Funnyfarmofdoom, Synergy, Frater5, Dougweller, Sselbor, Ansolin, Modernist, Sunandshadow, Auseklis, Yaldabaoth, ClovisPt, Scobaces, VolkovBot, AnnekeBart, Radon210, AndrePeltier, KitMarlowe3, Auntof6, RocksInABox, 0XQ, BOTarate, DumZiBoT, Addbot, KamikazeBot, Xqbot, DrilBot, Kibi78704, Wikielwikingo, EmausBot, ZéroBot, Helpful Pixie Bot, Navhus, Stapletongrey, Pietro13, Epicwill84, Monkbob and Anonymous: 46
- **Jade Books in Heaven** *Source:* <http://en.wikipedia.org/wiki/Jade%20Books%20in%20Heaven?oldid=633856765> *Contributors:* Kwamik-agami, Wiki-uk, Countakeshi, Cygnis insignis, 0XQ, Erik9bot and Anonymous: 4
- **Sibylline Books** *Source:* <http://en.wikipedia.org/wiki/Sibylline%20Books?oldid=641598776> *Contributors:* Shii, Llywrch, Menchi, Minesweeper, Taxman, Renato Caniatti, Wetman, RedWolf, Mirv, GreatWhiteNortherner, Bacchiad, Gadfium, DNewhall, Icairns, CALR, Rich Farmbrough, Paul August, Sluj, Bill Thayer, Jguk 2, Sukiari, Pharos, Nik42, Nicknack009, Someoneinmyheadbutit'snotme, BerndGehrmann, Ccsen, Str1977, Codex Sinaiticus, YurikBot, Jpbowen, Asarelah, Tomisti, Baranxtu, Crescent, Clreland, That Guy, From That Show!, SmackBot, Arioivist, Eskimbot, Flamarande, Dyslexic agnostic, TimBentley, Drphilharmonic, Ourai, Neddysagoon, AndarielHalo, Markbassett, Rwfammang, Thijs!bot, Juanholanda, Canadian-Bacon, Wlodzimierz, Biglovinb, Geekdiva, VolkovBot, A4bot, SieBot, Euryalus, BotMultichill, Til Eulenspiegel, BobShair, RomanHistorian, ImageRemovalBot, MattJohnson22, PipeBot, Hustead, DumZiBoT, Chronicler, Addbot, LaaknorBot, Numbo3-bot, Lightbot, Luckas-bot, PMLawrence, Gongshow, Hinio, Galoubet, Xqbot, J04n, Omnipaedista, RibotBOT, ZéroBot, Davidiad, Μαρούας and Anonymous: 29

- **Rauðskinna** *Source:* <http://en.wikipedia.org/wiki/Rau%C3%B0skinna?oldid=607128422> *Contributors:* BD2412, Aciram, MenoBot, SchreiberBike and Anonymous: 1
- **Tablet of Destinies (mythic item)** *Source:* [http://en.wikipedia.org/wiki/Tablet%20of%20Destinies%20\(mythic%20item\)?oldid=630943944](http://en.wikipedia.org/wiki/Tablet%20of%20Destinies%20(mythic%20item)?oldid=630943944) *Contributors:* Jake Nelson, Andromeda, Lectorar, Woohookitty, RussBot, Arjuna909, Welsh, Mmcannis, WingedEarth, Castanea dentata, NJMauthor, CharacterZero, Cydebot, Ntsimp, Jguard18, SummerPhD, Goldenrowley, Shulgi, R'n'B, Metatron's Cube, Jsrudd, Bobbinally, Gyozilla, DumZiBoT, Sumerophile, Addbot, Duck3333, AndersBot, Omnipaedista, FrescoBot, DrilBot, HiW-Bot, FinalRapture, Toddcourt1, Rossetti29 and Anonymous: 14

23.3.2 Images

- **File:Allah-green.svg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/4/4e/Allah-green.svg> *License:* Public domain *Contributors:* Converted to SVG from Image:Islam.png, originally from en:Image:Ift32.gif, uploaded to the English Wikipedia by Mr100percent on 4 February 2003. Originally described as “Copied from Public Domain artwork”. *Original artist:* ?
- **File:Amaterasu_cave_wide.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/6/6d/Amaterasu_cave_wide.jpg *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Ambox_important.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/b/b4/Ambox_important.svg *License:* Public domain *Contributors:* Own work, based off of Image:Ambox scales.svg *Original artist:* Dsmurat (talk · contribs)
- **File:Arca_santa_de_Oviedo.JPG** *Source:* http://upload.wikimedia.org/wikipedia/commons/2/2c/Arca_santa_de_Oviedo.JPG *License:* Public domain *Contributors:* Own work *Original artist:* Sitomon
- **File:Aum_red.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/8/81/Aum_red.svg *License:* Public domain *Contributors:* Author *Original artist:* DoSiDo
- **File:Bas_relief_from_Arch_of_Marcus_Aurelius_showing_sacrifice.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/7/78/Bas_relief_from_Arch_of_Marcus_Aurelius_showing_sacrifice.jpg *License:* CC BY-SA 3.0 *Contributors:* Own work *Original artist:* User:MatthiasKabel
- **File:Caliz_de_Donna-Urraca.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/5/51/Caliz_de_Donna-Urraca.jpg *License:* CC BY-SA 3.0 *Contributors:* Own work *Original artist:* Locutus Borg (José-Manuel Benito Álvarez)
- **File:Commons-logo.svg** *Source:* <http://upload.wikimedia.org/wikipedia/en/4/4a/Commons-logo.svg> *License:* ? *Contributors:* ? *Original artist:* ?
- **File:Crystal_Clear_app_Community_Help.png** *Source:* http://upload.wikimedia.org/wikipedia/commons/6/64/Crystal_Clear_app_Community_Help.png *License:* LGPL *Contributors:* All Crystal icons were posted by the author as LGPL on kde-look *Original artist:* Everaldo Coelho and YellowIcon
- **File:Crystal_Clear_app_kedit.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/e/e8/Crystal_Clear_app_kedit.svg *License:* LGPL *Contributors:* Sabine MINICONI *Original artist:* Sabine MINICONI
- **File:Discovery_of_the_True_Cross_tiepolo.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/8/86/Discovery_of_the_True_Cross_tiepolo.jpg *License:* Public domain *Contributors:* Web Gallery of Art: Image Info about artwork *Original artist:* Giovanni Battista Tiepolo
- **File:Erythraeansibylbymichelangelo.jpg** *Source:* <http://upload.wikimedia.org/wikipedia/en/a/ad/Erythraeansibylbymichelangelo.jpg> *License:* PD-US *Contributors:* ? *Original artist:* ?
- **File:Flag_of_Iran_in_map.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/1/19/Flag_of_Iran_in_map.svg *License:* Public domain *Contributors:*
- **Flag_of_Iran.svg** *Original artist:* Flag_of_Iran.svg: Various
- **File:Flag_of_the_Philippines.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/9/99/Flag_of_the_Philippines.svg *License:* Public domain *Contributors:* The design was taken from [1] and the colors were also taken from a Government website *Original artist:* User:Achim1999
- **File:Flying_Dutchman,_the.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/1/18/Flying_Dutchman%2C_the.jpg *License:* Public domain *Contributors:* Transferred from English Wikipedia; en:File:Flying Dutchman, the.jpg ; *Original uploader is/was en:*User:Efenstor *Original artist:* Albert Pinkham Ryder
- **File:Flying_carpet.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/8/8e/Flying_carpet.jpg *License:* Public domain *Contributors:* [1] *Original artist:* Viktor M. Vasnetsov
- **File:Galahad_grail.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/e/ed/Galahad_grail.jpg *License:* Public domain *Contributors:* Unknown *Original artist:* Sir Edward Burne-Jones, overall design and figures; William Morris, overall design and execution; John Henry Dearle, flowers and decorative details.
- **File:Gnome-searchtool.svg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/1/1e/Gnome-searchtool.svg> *License:* LGPL *Contributors:* <http://ftp.gnome.org/pub/GNOME/sources/gnome-themes-extras/0.9/gnome-themes-extras-0.9.0.tar.gz> *Original artist:* David Vignoni
- **File:Hans_Memling_026.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/1/19/Hans_Memling_026.jpg *License:* Public domain *Contributors:*
The Yorck Project: 10.000 Meisterwerke der Malerei. DVD-ROM, 2002. ISBN 3936122202. Distributed by DIRECTMEDIA Publishing GmbH. *Original artist:* Hans Memling (circa 1433–1494)

- **File:Heiliger_Nagel_1.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/5/52/Heiliger_Nagel_1.jpg License: Public domain Contributors: ? Original artist: ?
- **File:Holy-grail-valencia.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/f/f2/Holy-grail-valencia.jpg> License: CC BY-SA 3.0 Contributors: Own work Original artist: Madder
- **File:Holy_Face_-_Genoa.jpg** Source: http://upload.wikimedia.org/wikipedia/en/7/7c/Holy_Face_-_Genoa.jpg License: PD-US Contributors: ? Original artist: ?
- **File:Holygrail.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/9/94/Holygrail.jpg> License: Public domain Contributors: Unknown Original artist: Dante Gabriel Rossetti
- **File:Imperial_Seal_of_Japan.svg** Source: http://upload.wikimedia.org/wikipedia/commons/3/37/Imperial_Seal_of_Japan.svg License: Public domain Contributors: Inspired by File:Japan coa kiku.png Original artist: User:Philip Nilsson
- **File:Iolkos2.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/3/37/Iolkos2.jpg> License: CC-BY-SA-3.0 Contributors: <http://www.cngcoins.com/Coin.aspx?CoinID=182431> Original artist: CNG, (uploaded by Odyssees)
- **File:Japan-myth-stub.gif** Source: <http://upload.wikimedia.org/wikipedia/commons/f/fc/Japan-myth-stub.gif> License: Public domain Contributors:
- **Oni netsuke front.jpg** Original artist: deerstop.
- **File:Jug_from_Lyidian_Treasure_Usak.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/1/16/Jug_from_Lyidian_Treasure_Usak.jpg License: CC BY 3.0 Contributors: <http://wowturkey.com/forum/viewtopic.php?t=41944&start=0> Original artist: Mr. Arif Solak
- **File:KavoosAir.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/5/58/KavoosAir.jpg> License: Public domain Contributors: Old Persian Manuscript Original artist: Unknown
- **File:KoustubhMani.png** Source: <http://upload.wikimedia.org/wikipedia/commons/0/0d/KoustubhMani.png> License: CC BY-SA 4.0 Contributors: Own work Original artist: Javherikoustubh
- **File:Lorenzo_Costa_001.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/8/81/Lorenzo_Costa_001.jpg License: Public domain Contributors:
The Yorck Project: 10.000 Meisterwerke der Malerei. DVD-ROM, 2002. ISBN 3936122202. Distributed by DIRECTMEDIA Publishing GmbH. Original artist: Lorenzo Costa
- **File:Merchant_flag_of_Japan_(1870).svg** Source: http://upload.wikimedia.org/wikipedia/commons/7/79/Merchant_flag_of_Japan_%281870%29.svg License: Public domain Contributors: kahusi - (Talk)'s file Original artist: kahusi - (Talk)
- **File:Om.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/8/8e/Om.svg> License: Public domain Contributors: ? Original artist: ?
- **File:Orc.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/7/72/Orc.svg> License: Public domain Contributors: ? Original artist: ?
- **File:P_christianity.svg** Source: http://upload.wikimedia.org/wikipedia/commons/7/79/P_christianity.svg License: CC-BY-SA-3.0 Contributors: ? Original artist: ?
- **File:Palm_tree_symbol.svg** Source: http://upload.wikimedia.org/wikipedia/commons/0/0b/Palm_tree_symbol.svg License: Public domain Contributors: DarkEvil, based on en:Image:Palmsymbol.png. Original artist: DarkEvil
- **File:Pandora-1879.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/8/86/Pandora-1879.jpg> License: Public domain Contributors: <http://www.wikipaintings.org/en/dante-gabriel-rossetti/pandora-1879> Original artist: Dante Gabriel Rossetti
- **File:Pandora_opening_her_box_by_James_Gillray.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/5/5b/Pandora_opening_her_box_by_James_Gillray.jpg License: Public domain Contributors: National Portrait Gallery: NPG D12917 Original artist: James Gillray
- **File:Pithos_Louvre_CA4523.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/8/84/Pithos_Louvre_CA4523.jpg License: Public domain Contributors: Jastrow (2005) Original artist: Unknown
- **File:Qasr_Amra.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/5/53/Qasr_Amra.jpg License: CC-BY-SA-3.0 Contributors: ? Original artist: ?
- **File:Question_book-new.svg** Source: http://upload.wikimedia.org/wikipedia/en/9/99/Question_book-new.svg License: Cc-by-sa-3.0 Contributors:
Created from scratch in Adobe Illustrator. Based on Image:Question book.png created by User:Equazcion Original artist: Tkgd2007
- **File:Sangreal.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/1/19/Sangreal.jpg> License: Public domain Contributors: ? Original artist: ?
- **File:She-wolf_suckles_Romulus_and_Remus.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/6/6a/She-wolf_suckles_Romulus_and_Remus.jpg License: Public domain Contributors: Own book scan from Emmanuel Müller-Baden (dir.), *Bibliothek des allgemeinen und praktischen Wissens*, I, Deutsches Verlaghaus Bong & Co, Berlin-Leipzig-Wien-Stuttgart, 1904. Image copied from de:Bild:Kapitolinische-woelfin 1b-640x480.jpg Original artist: Benutzer:Wolpertinger on WP de
- **File:Shroud_positive_negative_compare.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/7/70/Shroud_positive_negative_compare.jpg License: Public domain Contributors: ? Original artist: Unknown
- **File:Superior_mirage_of_the_boats_painting.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/a/a9/Superior_mirage_of_the_boats_painting.jpg License: Public domain Contributors: Round-about Rambles in Lands of Fact and Fancy Original artist: Frank R. Stockton

- **File: The_third_gift_—_an_enormous_hammer_by_Elmer_Boyd_Smith.jpg** Source: [http://upload.wikimedia.org/wikipedia/commons/4/4c/The_third_gift_—_an_enormous_hammer_by_Elmer_Boyd_Smith.jpg](http://upload.wikimedia.org/wikipedia/commons/4/4c/The_third_gift_%E2%80%94_an_enormous_hammer_by_Elmer_Boyd_Smith.jpg) License: Public domain Contributors: Page 88 of Brown, Abbie Farwell (1902). “In the Days of Giants: A Book of Norse Tales” Illustrations by E. Boyd Smith. Houghton, Mifflin & Co. Original artist: Elmer Boyd Smith (1860 - 1943)
- **File: Thor_kicks_Litr.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/1/18/Thor_kicks_Litr.jpg License: Public domain Contributors: Doepler, Emil. ca. 1905. *Walhall, die Götterwelt der Germanen*. Martin Oldenbourg, Berlin. Page 53. Photographed and cropped by User:Haukurth. Original artist: Emil Doepler
- **File: TullstorpStone.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/4/47/TullstorpStone.jpg> License: Public domain Contributors: Own work Original artist: OlHen
- **File: Turin_plasch.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/2/27/Turin_plasch.jpg License: Public domain Contributors: <http://online.wsj.com/article/SB123940218130209621.html> Original artist: Secondo Pia
- **File: Vasnetsov_samolet.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/5/55/Vasnetsov_samolet.jpg License: Public domain Contributors: belygorod.ru Original artist: Viktor M. Vasnetsov
- **File: Volto-Santo_01.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/7/72/Volto-Santo_01.jpg License: Public domain Contributors: ? Original artist: ?
- **File: Wedding_procession_pyxis_BM_GR1920.12-21.1_by_Marley_Painter.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/5/5f/Wedding_procession_pyxis_BM_GR1920.12-21.1_by_Marley_Painter.jpg License: CC BY 2.5 Contributors: Jastrow (2007) Original artist: **English:** Marlay Painter
- **File: Wikiquote-logo.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/f/fa/Wikiquote-logo.svg> License: Public domain Contributors: ? Original artist: ?
- **File: Wikisource-logo.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/4/4c/Wikisource-logo.svg> License: CC BY-SA 3.0 Contributors: Rei-artur Original artist: Nicholas Moreau
- **File: 三神器.png** Source: <http://upload.wikimedia.org/wikipedia/commons/1/1b/%E4%B8%89%E7%A5%9E%E5%99%A8.png> License: Public domain Contributors:
- **三神器.jpg** Original artist: 三神器.jpg: Unclemc

23.3.3 Content license

- Creative Commons Attribution-Share Alike 3.0

Chapter 1

Tablet of Destinies (mythic item)

In **Mesopotamian** mythology, the **Tablet of Destinies** (Sumerian: *Dup Shimati*; not, as frequently misquoted in general works, the *Tablets of Destinies*) was envisaged as a clay tablet inscribed with **cuneiform** writing, also impressed with **cylinder seals**, which, as a permanent legal document, conferred upon the god **Enlil** his supreme authority as ruler of the universe.

In the **Sumerian** poem 'Ninurta and the Turtle' it is the god **Enki**, rather than Enlil, who holds the tablet.*[1] Both this poem and the **Akkadian Anzû poem** share concern of the theft of the tablet by the bird **Imdugud** (Sumerian) or **Anzû** (Akkadian).*[2] Supposedly, whoever possessed the tablet ruled the universe.*[3] In the **Babylonian *Enuma Elish***, **Tiamat** bestows this tablet on Qingu (in some instances spelled "**Kingu**") and gives him command of her army. **Marduk**, the chosen champion of the gods, then fights and destroys **Tiamat** and her army. Marduk reclaims the Tablet of Destinies for himself, thereby strengthening his rule among the gods.

The tablet can be compared with the concept of the **Me**, divine decrees.

1.1 See also

- List of Mythological Objects

1.2 References

[1]

[2] J. Black and A. Green, *Gods, Demons and Symbols of Ancient Mesopotamia: An Illustrated Dictionary*, London: British Museum Press 1992, s.v. "Tablet of Destinies"

[3]

Chapter 2

Baetylus



The Emesa temple to the sun god El-Gabal, with the Baetylus “holy stone”

Baetylus (also **Bethel**, or **Betyl**) is a word denoting a **sacred stone**, which was supposedly endowed with life. According to ancient sources, these objects of worship were **meteorites**, which were dedicated to the gods or revered as symbols of the gods themselves.*[1] An example is also mentioned at **Bethel** in **Genesis 28:11-19**.*[2]

In the Phoenician mythology related by **Sanchuniathon**, one of the sons of **Uranus** was named **Baetylus**.*[3] The worship of baetyli was widespread in the Phoenician colonies, including **Carthage**, even after the adoption of **Christianity**,

and was denounced by St. Augustine of Hippo.

In ancient Greek religion and myth, the term was specially applied to the Omphalos,* [4] the stone supposed to have been swallowed by Cronus (who feared misfortune from his own children) in mistake for his infant son Zeus, for whom it had been substituted by Gaea.* [5] This stone was carefully preserved at Delphi, anointed with oil every day and on festive occasions covered with raw wool.* [6]

In Rome, there was the stone effigy of Rhea Cybele, or Mater Idaea Deum, that had been ceremoniously brought from Pessinus in Asia Minor in 204 BC.* [3] Another conical meteorite was enshrined in the Elagabalium to personify Elagabalus Sol Invictus.

In some cases an attempt was made to give a more regular form to the original shapeless stone: thus Apollo Agyieus was represented by a conical pillar with pointed end, Zeus Meilichius in the form of a pyramid. Other famous baetylic idols were those in the temples of Zeus Casius at Seleucia Pieria, and of Zeus Teleios at Tegea. Even in the declining years of paganism, these idols still retained their significance, as is shown by the attacks upon them by ecclesiastical writers.* [3] Among monotheists, the practice survives today with Islam's Black Stone.

2.1 See also

- Benben stone
- Black Stone
- Glossary of meteoritics
- List of Greek mythological figures
- Kami - the central objects of worship for the Shinto faith, some of which are natural phenomena and natural objects (including stones).

2.2 Notes

- [1] Chisholm 1911 cites Pliny's Natural History xvii. 9; Patriarch Photios I of Constantinople, *Myriobiblon*, Codex 242.
- [2] Palmer 1997, p. 99.
- [3] One or more of the preceding sentences incorporates text from a publication now in the public domain: Chisholm, Hugh, ed. (1911). "Baetylus". *Encyclopædia Britannica* **3** (11th ed.). Cambridge University Press. This has further references:
 - Munter, *Über die vom Himmel gefallenene Steine* (1805).
 - Bösigk, *De Baetylīs* (1854).
 - the exhaustive article by F. Lenormant in Daremberg and Saglio's *Dictionary of Antiquities*
- [4] Doniger 2000, p. 106.
- [5] Chisholm 1911 cites Etymologicum Magnum, s.v.
- [6] Chisholm 1911 cites Pausanias X. 24.

2.3 References

- Doniger, Wendy (2000), *Merriam-Webster's Encyclopedia of World Religions*, Springfield, Mass.: Merriam-Webster, p. 106, ISBN 0-87779-044-2
- Palmer, Robert Everett Allen (1997), *Rome and Carthage at Peace*, Stuttgart: F. Steiner, p. 99, ISBN 3-515-07040-0

2.4 Further reading

- Uta Kron: “Heilige Steine” , in: *Kotinos. Festschrift für Erika Simon*, Mainz 1992, S. 56–70, ISBN 3-8053-1425-6
- Bob Trubshaw (February 1993). “The Black Stone - the Omphalos of the Goddess” . *Mercian Mysteries* (14).

Chapter 3

Cintamani

For Hindu Chintamani Ganesha shrine in Ashtavinayak temples, see [Chintamani Temple, Theur](#).

For City of India, see [Chintamani, Karnataka](#).

Cintāmaṇi (Sanskrit; Devanagari: चिन्तामणि) also spelled as **Chintamani** (or the *Chintamani Stone*) is a wish-fulfilling **jewel** within both **Hindu** and **Buddhist** traditions, equivalent to the **philosopher's stone** in Western alchemy. ^[1]

In Buddhism it is held by the **bodhisattvas**, **Avalokiteshvara** and **Ksitigarbha**. It is also seen carried upon the back of the **Lung ta** (wind horse) which is depicted on Tibetan **prayer flags**. By reciting the **Dharani** of Cintamani, Buddhist tradition maintains that one attains the Wisdom of Buddha, able to understand the truth of the Buddha, and turn afflictions into **Bodhi**. It is said to allow one to see the Holy **Retinue** of **Amitabha** and assembly upon one's deathbed. In Tibetan Buddhist tradition the Chintamani is sometimes depicted as a luminous pearl and is in the possession of several of different forms of the Buddha. ^[2]

Within Hinduism it is connected with the gods, **Vishnu** and **Ganesha**. In Hindu tradition it is often depicted as a fabulous jewel in the possession of the **Naga** king or as on the forehead of the **Makara**. The *Yoga Vasistha*, originally written in the 10th century AD, contains a story about the cintamani. ^[3]

3.1 Nomenclature, orthography and etymology

- **Cintāmaṇi** (Sanskrit; Devanagari: चिन्तामणि): 'Wish-Fulfilling Gem' (Tibetan: ཡིད་བཞིན་ནོར་མཁའ་, Wylie: *yid bzhin norbu*)

)^[4]

- The *mani* (jewel) is translated in **Chinese** *ruyi* or *ruyizhu* 如意珠 “as one wishes jewel” or *ruyibaozhu* 如意寶珠 “as one wishes precious jewel”. *Ruyibaozhu* is pronounced in **Japanese** *nyoi-hōju* or *nyoi-hōshu* 如意宝珠. *Ruyizhu* is pronounced in **Korean** *yeouiju* ㄹ의주.

3.2 History

In Buddhism the Chintamani is said to be one of four **relics** that came in a chest that fell from the sky (many **terma** fell from the sky in caskets) during the reign of king Lha **Thothori Nyantsen** of Tibet. Though the king did not understand the purpose of the objects, he kept them in a position of reverence. Several years later, two mysterious strangers appeared at the court of the king, explaining the four relics, which included the Buddha's bowl (possibly a **Singing Bowl**) and a **mani stone** with the **Om Mani Padme Hum mantra** inscribed on it. These few objects were the bringers of the Dharma to Tibet.

The Digital Dictionary of Buddhism's *ruyizhu* entry says:

A *maṇi*-jewel; magical jewel, which manifests whatever one wishes for (Skt. *maṇi*, *cintā-maṇi*, *cintāmaṇi-ratna*). According to one's desires, treasures, clothing and food can be manifested, while

sickness and suffering can be removed, water can be purified, etc. It is a metaphor for the teachings and virtues of the Buddha. ...Said to be obtained from the dragon-king of the sea, or the head of the great fish, **Makara**, or the relics of a Buddha.

The **Kintamani** mountainous region in **Bali** was named after the Cintamani.

3.3 Popular culture

The Cintamani Stone is the subject of *Dragon Ball* and *Uncharted 2: Among Thieves*. In the former, the concept is used as seven mystical orbs known as Dragon Balls which when gathered together summon an Eternal Dragon capable of granting almost any wish, making them the target of several villains who desire eternal life or power over the universe. In the latter, it is not in fact a jewel but **amber**, fossilized resin from the **Tree of Life** which grants high invulnerability to those who use it, but at a terrible price, it turns the users into brutish, blue, simple-minded savages after long term exposure.

The Tibetan expedition of 1925-28 by **Nicholas Roerich** is often associated with the Cintamani Stone. Reportedly Roerich, living at that time in New York and being active in the League of Nations, was tasked with returning a fragment of the Stone to Tibet. *^[5] From the letters of the future US Vice-President **Henry A. Wallace** it can be deduced that Roerich also brought the Stone to the US. *^[6] According to many occult writings, the Stone is kept in the underground city of **Shambhala** and fragments of it are to be lent out to humanity to assist them in the time of great disasters and wars. Roerich travelled to Tibet with the Stone (after a mysterious detour to Russia via Siberia); it is speculated that he indeed reached Shambhala, as he was thought missing between summer of 1927 and June of 1928, when the entourage mysteriously reappeared in India.

3.4 See also

- **Philosopher's stone**

3.5 Notes

- [1] Guénon, René (2004) [1962]. *Symbols of Sacred Science*. Sophia Perennis, USA. ISBN 0-900588-78-0. p. 277
- [2] R. A. Donkin, *Beyond price: pearls and pearl-fishing : origins to the Age of Discoveries*, American Philosophical Society, 1998. ISBN 978-0-87169-224-5. p. 170
- [3] Venkatesananda, Swami (1984). *The Concise Yoga Vāsiṣṭha*. Albany: State University of New York Press. pp. 346–353. ISBN 0-87395-955-8. OCLC 11044869.
- [4] Scheidegger, Daniel (2009). 'The First Four Themes of Klong chen pa's *Tsig don bcu gcig pa*.' Achard, Jean-Luke (director) (2009). *Revue d'Etudes Tibétaines*. April 2009. p.49
- [5] http://www.bibliotecapleyades.net/sociopolitica/sociopol_shambahla11.htm
- [6] http://www.conspiracyarchive.com/NWO/All_Seeing_Eye.htm

3.6 References

- Beer, Robert (1999). *The Encyclopedia of Tibetan Symbols and Motifs* (Hardcover). Shambhala. ISBN 1-57062-416-X, ISBN 978-1-57062-416-2





“MANI” STONE.

Mani stone

Chapter 4

Philosopher's stone

This article is about the legendary substance. For the Harry Potter book, see [Harry Potter and the Philosopher's Stone](#). For Other uses, see [Philosopher's Stone \(disambiguation\)](#).

The **philosophers' stone** or **stone of the philosophers** (Latin: *lapis philosophorum*) is a legendary alchemical substance said to be capable of turning **base metals** such as **lead** into gold (*chrysopoeia*, from the Greek χρυσός khrosos, “gold,” and ποιεῖν ποιῆν, “to make”) or silver. It was also sometimes believed to be an **elixir of life**, useful for **rejuvenation** and possibly for achieving **immortality**; for many centuries, it was the most sought-after goal in **alchemy**. The philosophers' stone was the central symbol of the mystical terminology of alchemy, symbolizing perfection at its finest, **enlightenment**, and heavenly bliss. Efforts to discover the philosophers' stone were known as the **Magnum Opus** (“Great Work”).*[1]

4.1 History

Mention of the philosophers' stone in writing can be found as far back as *Cheirokmeta* by **Zosimos of Panopolis** (c. 300 AD).*[2] Alchemical writers assign a longer history. **Elias Ashmole** and the anonymous author of *Gloria Mundi* (1620) claim that its history goes back to **Adam** who acquired the knowledge of the stone directly from God. This knowledge was said to be passed down through biblical patriarchs, giving them their longevity. The legend of the stone was also compared to the biblical history of the **Temple of Solomon** and the rejected cornerstone described in **Psalm 118**.*[3]

The theoretical roots outlining the stone’ s creation can be traced to Greek philosophy. Alchemists later used the **classical elements**, the concept of **anima mundi**, and Creation stories presented in texts like Plato's *Timaeus* as analogies for their process.*[4] According to Plato, the four elements are derived from a common source or **prima materia** (first matter), associated with **chaos**. *Prima materia* is also the name alchemist assign to the starting ingredient for the creation of the philosophers' stone. The importance of this philosophical first matter persisted through the history of alchemy. In the seventeenth century, **Thomas Vaughan** writes, “the first matter of the stone is the very same with the first matter of all things” .*[5]

4.1.1 Middle Ages

The 8th-century alchemist **Jabir ibn Hayyan** (Latinized as *Geber*) analyzed each classical element in terms of the four basic qualities. Fire was both hot and dry, earth cold and dry, water cold and moist, and air hot and moist. He theorized that every metal was a combination of these four principles, two of them interior and two exterior. From this premise, it was reasoned that the transmutation of one metal into another could be affected by the rearrangement of its basic qualities. This change would presumably be mediated by a substance, which came to be called *al-iksir* in **Arabic** (from which the Western term *elixir* is derived). It is often considered to exist as a dry red powder (also known as al-Kibrit al-Ahmar **الكبريت الأحمر**—red sulphur) made from a legendary stone—the philosophers' stone.*[6]*[7] Jabir's theory was based on the concept that metals like gold and silver could be hidden in **alloys** and **ores**, from which they could be recovered by the appropriate chemical treatment. Jabir himself is believed to be the inventor of **aqua regia**, a mixture of **muriatic** (hydrochloric) and **nitric** acids, one of the few substances that can dissolve gold (and which is still often used for gold recovery and purification).

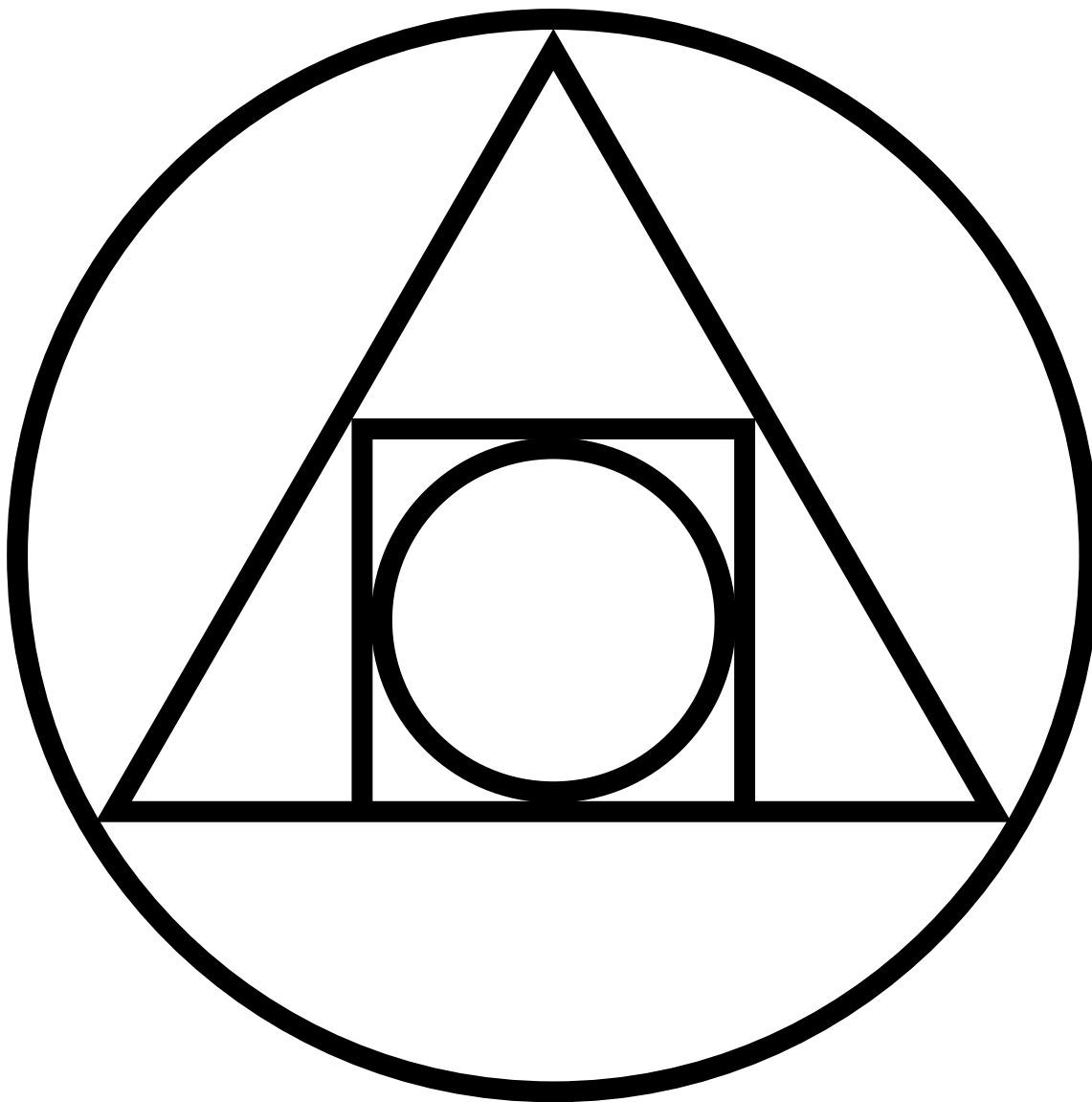


The Alchemist, In Search of the Philosophers' Stone by Joseph Wright of Derby, 1771.

In the 11th century, there was a debate among Muslim world chemists on whether the transmutation of substances was possible. A leading opponent was Avicenna (Ibn Sina), who discredited the theory of transmutation of substances, stating, “Those of the chemical craft know well that no change can be effected in the different species of substances, though they can produce the appearance of such change.” * [8]

According to legend, the 13th-century scientist and philosopher **Albertus Magnus** is said to have discovered the philosophers' stone and passed it to his pupil, **Thomas Aquinas**, shortly before his death *circa* 1280. Magnus does not confirm he discovered the stone in his writings, but he did record that he witnessed the creation of gold by “transmutation” .*[9]

4.1.2 Renaissance to early modern period



"Squaring the circle": an alchemical symbol (17th century) of the creation of the philosopher's stone

The 16th-century Swiss alchemist **Paracelsus** (*Philippus Aureolus Theophrastus Bombastus von Hohenheim*) believed in the existence of **alkahest**, which he thought to be an undiscovered element from which all other elements (earth, fire, water, air) were simply derivative forms. Paracelsus believed that this element was, in fact, the philosophers' stone.

The English physician-philosopher Sir **Thomas Browne** in his spiritual testament **Religio Medici** (1643) identified the religious aspect of the quest for the philosophers' Stone when declaring -

The smattering I have of the Philosophers stone, (which is something more then the perfect exaltation of gold) hath taught me a great deale of Divinity. (R.M.Part 1:38)*[10]

A mystical text published in the 17th century called the **Mutus Liber** appears to be a symbolic instruction manual for concocting a philosophers' stone. Called the “wordless book” , it was a collection of 15 illustrations.

4.1.3 Contemporary era

According to the modern understanding, gold is a **chemical element** that cannot be created from other elements by means of **chemical reactions**. Metallic gold can be dissolved from a rock and precipitated, giving the appearance that gold has been “created”, but the gold was already in the rock. As a heavy element, the cosmogenic origin of gold must be in extremely energetic nuclear reactions, which occur only in high-mass stars. It has been proposed that most of heavy elements like gold are produced in **neutron star** collisions.*[11] Thus, all gold on Earth was accreted on Earth during the formation of the Earth and the solar system, and no new gold is being created.

Very small amounts of gold can be created artificially with **particle accelerators** or **nuclear reactors**, see **Gold in synthesis**. However, these methods produce radioactive isotopes and are extremely costly, requiring rare precursor isotopes and expensive product separation and purification. Thus, synthesis of gold by nuclear reaction does not appear commercially viable.

In 2014 the Swedish artist **Max Magnus Norman** published the book *Magnum Opus**[12] (ISBN 91-7517-609-2) in which he claims and describes how he unsought managed to create The Philosopher's Stone. The book is a manual on how to reach spiritual and physical enlightenment and the method described is illegal in most countries, and not without risks.

4.1.4 In Buddhism and Hinduism

Main article: **Cintamani**

The equivalent of the philosophers' stone in **Buddhism** and **Hinduism** is the *Cintamani*.*[13]

In Buddhism, *Chintamani* is held by the **bodhisattvas**, **Avalokiteshvara** and **Ksitigarbha**. It is also seen carried upon the back of the **Lung ta** (wind horse) which is depicted on Tibetan **prayer flags**. By reciting the **Dharani** of Chintamani, Buddhist tradition maintains that one attains the Wisdom of Buddhas, is able to understand the truth of the Buddhas, and turns afflictions into **Bodhi**. It is said to allow one to see the Holy Retinue of **Amitabha** and his assembly upon one's deathbed. In Tibetan Buddhist tradition the Chintamani is sometimes depicted as a luminous pearl and is in the possession of several of different forms of the Buddha.*[14]

Within Hinduism it is connected with the gods **Vishnu** and **Ganesha**. In Hindu tradition it is often depicted as a fabulous jewel in the possession of the **Nāga** king or as on the forehead of the **Makara**. The *Yoga Vasistha*, originally written in the 10th century AD, contains a story about the philosophers' stone.*[15]

A great Hindu sage wrote about the spiritual accomplishment of **Gnosis** using the metaphor of the philosophers' stone. Saint **Jnaneshwar** (1275–1296), wrote a commentary with 17 references to the philosophers' stone that explicitly transmutes base metal into gold. The seventh century Indian sage **Thirumoolar** in his classic *Tirumandhiram* explains man's path to immortal divinity. In verse 2709 he declares that the name of God, **Shiva** or the god **Shambala**, is an alchemical vehicle that turns the body into immortal gold.

It could also be the **Syamantaka mani**.

4.2 Properties

The philosophers' stone has been attributed with many mystical and magical properties. The most commonly mentioned properties are the ability to transmute base metals into gold or silver, and the ability to heal all forms of illness and prolong the life of any person who consumes a small part of the philosophers' stone.*[16] Other mentioned properties include: creation of perpetually burning lamps,*[16] transmutation of common crystals into precious stones and diamonds,*[16] reviving of dead plants,*[16] creation of flexible or malleable glass,*[17] or the creation of a clone or **homunculus**.*[18]

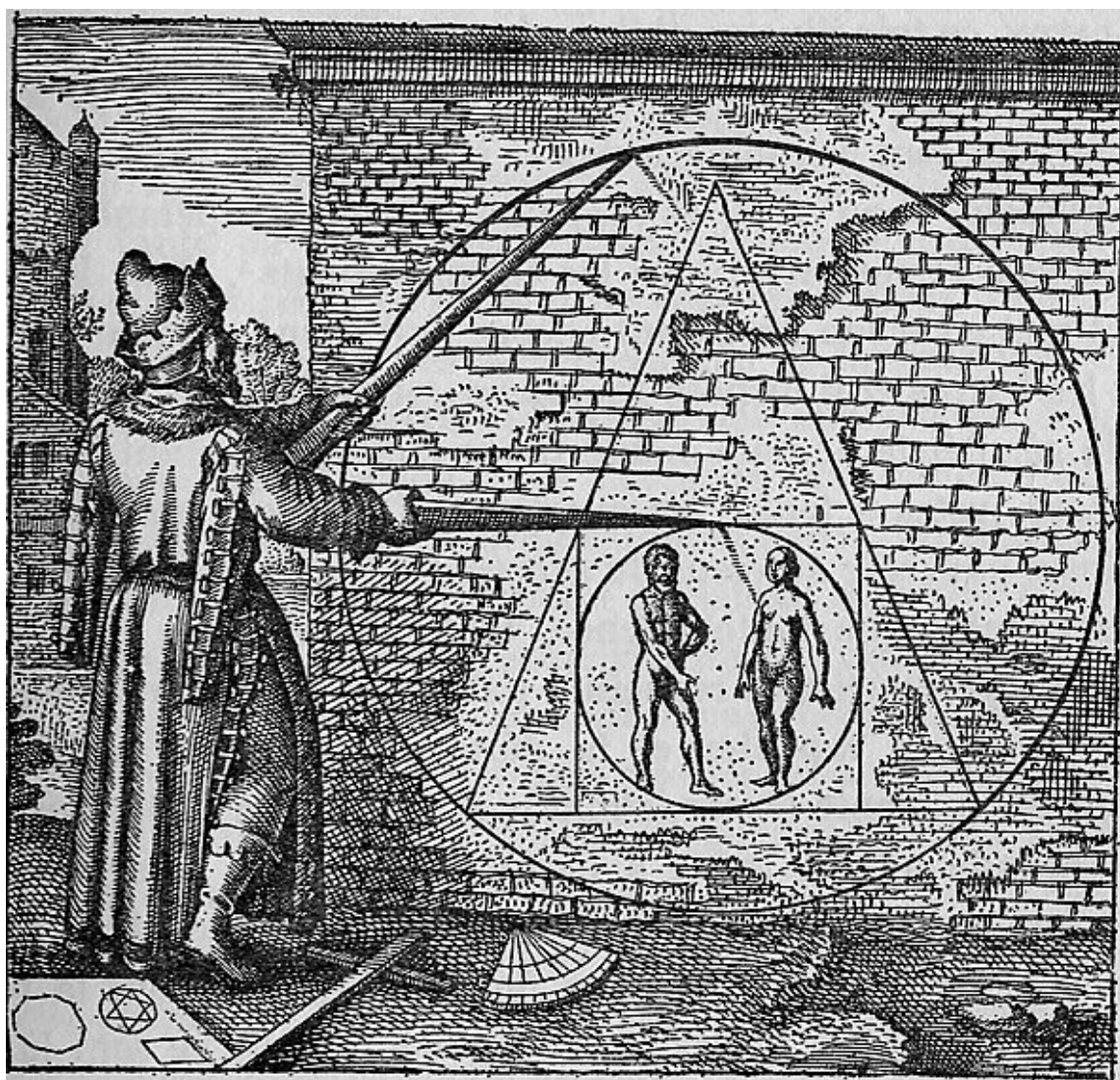
4.2.1 Names

Numerous synonyms were used to make oblique reference to the stone, such as “white stone” (*calculus albus*, identified with the *calculus candidus* of Revelation 2:17 which was taken as a symbol of the glory of heaven*[19]), *vitriol* (as expressed in the backronym *Visita Interiora Terrae Rectificando Invenies Occultum Lapidem*), also *lapis*

noster, lapis occultus, in water at the box, and numerous oblique, mystical or mythological references such as *Adam*, *Aer*, *Animal*, *Alkahest*, *Antidotus*, *Antimonium*, *Aqua benedicta*, *Aqua volans per aeram*, *Arcanum*, *Atramentum*, *Autumnus*, *Basilicus*, *Brutorum cor*, *Bufo*, *Capillus*, *Capistrum auri*, *Carbones*, *Cerberus*, *Chaos*, *Cinis cineris*, *Crocus*, *Dominus philosophorum*, *Divine quintessence*, *Draco elixir*, *Filius ignis*, *Fimus*, *Folium*, *Frater*, *Gratum*, *Gratum frumenti*, *Haematites*, *Hepar*, *Herba*, *Herbalis*, *Lac*, *Melancholia*, *Ovum philosophorum*, *Panacea salutifera*, *Pandora*, *Phoenix*, *Philosophic mercury*, *Pyrites*, *Radices arboris solares*, *Regina*, *Rex regum*, *Sal metallorum*, *Salvator terrenus*, *Talcum*, *Thesaurus*, *Ventus hermetis*.^[20] Many of the medieval allegories for a Christ were adopted for the *lapis*, and the Christ and the Stone were indeed taken as identical in a mystical sense. The name of “Stone” or *lapis* itself is informed by early Christian allegory, such as *Priscillian* (4th century), who stated *Unicornis est Deus, nobis petra Christus, nobis lapis angularis Jesus, nobis hominum homo Christus*.^[21] In some texts it is simply called 'stone', or our stone, or in the case of *Thomas Norton's Ordinal*, “oure delycious stone”.^[22] The stone was frequently praised and referred to in such terms.

It needs to be noted that *philosophorum* does not mean “of the philosopher” or “the philosopher's” in the sense of a single philosopher. It means “of the philosophers” in the sense of a plurality of philosophers.

4.2.2 Appearance



Philosopher's stone as pictured in Michael Maier's Atalanta Fugiens Emblem 21

Descriptions of the Philosophers' Stone are numerous and various.^[23] According to alchemical texts, the stone of the philosophers came in two varieties, prepared by an almost identical method: white (for the purpose of making

silver), and red (for the purpose of making gold), the white stone being a less matured version of the red stone. * [24] Some ancient and medieval alchemical texts leave clues to the supposed physical appearance of the stone of the philosophers, specifically the red stone. It is often said to be orange (saffron colored) or red when ground to powder. Or in a solid form, an intermediate between red and purple, transparent and glass-like. * [25] The weight is spoken of as being heavier than gold, * [26] and it is said to be soluble in any liquid, yet incombustible in fire. * [27]

Alchemical authors sometimes suggest that the stone's descriptors are metaphorical. It is called a stone, not because it is like a stone. * [28] The appearance is expressed geometrically in **Michael Maier's** *Atalanta Fugiens*. “Make of a man and woman a circle; then a quadrangle; out of the this a triangle; make again a circle, and you will have the Stone of the Wise. Thus is made the stone, which thou canst not discover, unless you, through diligence, learn to understand this geometrical teaching.” * [29] **Rupescissa** uses the imagery of the Christian passion, telling us it ascends “from the sepulcher of the Most Excellent King, shining and glorious, resuscitated from the dead and wearing a red diadem...” * [30]

4.2.3 Interpretations

The various names and attributes assigned to the philosophers' stone has led to long-standing speculation on its composition and source. Exoteric candidates have been found in metals, plants, rocks, chemical compounds, and bodily products such as hair, urine, and eggs. **Justus von Liebig** states that 'it was indispensable that every substance accessible... should be observed and examined'. * [31] Alchemists once thought a key component in the creation of the stone was a mythical **element** named **carmot**. * [32] * [33]

Esoteric **hermetic** alchemists may reject work on exoteric substances, instead directing their search for the philosophers' stone inward. * [34] Though esoteric and exoteric approaches are sometimes mixed, it is clear that some authors “are not concerned with material substances but are employing the language of exoteric alchemy for the sole purpose of expressing theological, philosophical, or mystical beliefs and aspirations.” * [35] New interpretations continue to be developed around **spagyric**, chemical, and esoteric schools of thought.

4.3 Creation

Main article: **Magnum opus (alchemy)**

The philosophers' stone is created by the alchemical method known as The Magnum Opus or The Great Work. Often expressed as a series of color changes or chemical processes, the instructions for creating the philosophers' stone are varied. When expressed in colors, the work may pass through phases of **nigredo**, **albedo**, **citritas**, and **rubedo**. When expressed as a series of chemical processes it often includes seven or twelve stages concluding in **multiplication**, and **projection**.

4.4 Art and entertainment

Main article: **Alchemy in art and entertainment**

The philosophers' stone has been a focal point in many novels, comics, movies, animations, video games, and musical compositions. The philosophers' stone is a crucial element in the plot of the *Fullmetal Alchemist* manga and anime, as well as the films *Harry Potter and the Philosopher's Stone*, *Doctor Mordrid*, medieval mystery novel "Shadow of the Alchemist" * [36] and *As Above, So Below*.

4.5 See also

4.6 References

- [1] Heindel, Max, *Freemasonry and Catholicism*, ISBN 0-911274-04-9

- [2] Andrew Ede, Lesley B. Cormack. *A History of Science in Society: from philosophy to utility*. University of Toronto Press. p.66
- [3] Raphael Patai. *The Jewish Alchemists: A History and Source Book* Princeton University Press, 1995. p.19
- [4] Stanton J. Linden. *The alchemy reader: from Hermes Trismegistus to Isaac Newton* Cambridge University Press. 2003. p. 29.
- [5] Mark Haeffner. *Dictionary of Alchemy: From Maria Prophetessa to Isaac Newton*. Karnac Books, 2004. p.211
- [6] Ragai, Jehane (1992), "The Philosopher's Stone: Alchemy and Chemistry" , *Journal of Comparative Poetics* **12** (Metaphor and Allegory in the Middle Ages): 58–77
- [7] Holmyard, E. J. (1924), "Maslama al-Majriti and the Rutbatu'l-Hakim" , *Isis* **6** (3): 293–305, doi:10.1086/358238
- [8] Robert Briffault (1938). *The Making of Humanity*, p. 196-197.
- [9] Julian Franklyn and Frederick E. Budd. *A Survey of the Occult*. Electric Book Company. 2001. p. 28-30. ISBN 1-84327-087-0.
- [10] The Major Works ed C.A. Patrides Penguin 1977
- [11] <http://www.popsoci.com/science/article/2013-07/colliding-dead-stars-created-earths-gold>
- [12] Holmlund, Susanne (2014-07-12). "Max Magnus skriver bok om sin inre process" (in Swedish). Sundsvalls Tidning. Retrieved 2015-01-12.
- [13] Guénon, René (2004) (1962). *Symbols of Sacred Science*. Sophia Perennis, USA. ISBN 0-900588-78-0. pp. 277.
- [14] R. A. Donkin, *Beyond price: pearls and pearl-fishing : origins to the Age of Discoveries*, p.170
- [15] Venkatesananda, Swami (1984). *The Concise Yoga Vasistha*. Albany: State University of New York Press. pp. 346–353. ISBN 0-87395-955-8. OCLC 11044869.
- [16] Theophrastus Paracelsus. *The Book of the Revelation of Hermes*. 16th century
- [17] An unknown German Sage. *A Very Brief Tract Concerning the Philosophical Stone*. (unknown date, possibly 16th century)
- [18] Theophrastus Paracelsus. *Of the Nature of Things*. 16th century
- [19] Salomon Glass, Johann Gottfried Olearius, *Philologia sacra: qua totius Vet. et Novi Testamenti Scripturae tum stylus et litteratura, tum sensus et genuinae interpretationis ratio et doctrina libris V expenditur ac traditur* ^, imp. J. Fred. Gleditschius (1743)
- [20] listed e.g. in W. Schneider, *Lexikon alchemistisch-pharmazeutischer Symbole*, Weinheim 1962.
- [21] *Corpus Scriptorum Ecclesiasticorum Latinorum* t. XVIII, p. 24, cited by C. G. Jung in *Roots of Consciousness*.
- [22] Line 744 in Thomas Norton's *The Ordinal of Alchemy* by John Redir. The Early English Text Society no. 272.
- [23] John Read "From Alchemy to Chemistry" p.29
- [24] A German Sage. *A Tract of Great Price Concerning the Philosophical Stone*. 1423.
- [25] John Frederick Helvetius. *Golden Calf*. 17th Century.
- [26] Anonymous. *On the Philosophers' Stone*. (unknown date, possibly 16th century)
- [27] Eirenaeus Philalethes. *A Brief Guide to the Celestial Ruby*. 1694 CE
- [28] Charles John Samuel Thompson. *Alchemy and Alchemists*. p.70
- [29] J.B. Craven. "Count Michael Maier" . p.90
- [30] Leah DeVun. "Prophecy, alchemy, and the end of time: John of Rupescissa in the late Middle Ages." Columbia University Press, 2009. p.118
- [31] John Read. *From Alchemy to Chemistry* London: G. Bell. 1957. p. 29.
- [32] Burt, A.L. 1885. *The National Standard Encyclopedia: A Dictionary of Literature, the Sciences and the Arts, for Popular Use* p. 150. Available online.
- [33] Sebastian, Anton. 1999. *A Dictionary of the History of Medicine*. p. 179. ISBN 1-85070-021-4. Available online.

- [34] Stanton J. Linden. *The alchemy reader: from Hermes Trismegistus to Isaac Newton* Cambridge University Press. 2003. p. 16.
- [35] Eric John Holmyard. *Alchemy*” Courier Dover Publications, 1990. p. 16.
- [36] <http://www.jeriwesterson.com/jeri-novels/shadow-of-the-alchemist>

4.7 Further reading

- Encyclopædia Britannica (2011). *Philosophers' stone* and *Alchemy*.
- Guiley, Rosemary (2006). *The Encyclopedia of Magic and Alchemy*. Infobase Publishing, USA. ISBN 0-8160-6048-7. pp. 250–252.
- Myers, Richard (2003). *The basics of chemistry*. Greenwood Publishing Group, USA. ISBN 0-313-31664-3. pp. 11–12.
- Pagel, Walter (1982). *Paracelsus: An Introduction to Philosophical Medicine in the Era of the Renaissance*. Karger Publishers, Switzerland. ISBN 3-8055-3518-X.
- Thompson, Charles John Samuel (2002) [1932]. *Alchemy and Alchemists*. Chapter IX. Courier Dover Publications, USA. ISBN 0-486-42110-4. pp. 68–76.

4.8 External links

- The Philosophers' Stone by Edward Kelly

Chapter 5

Sessho-seki



Sessho-seki, Nasu, Tochigi

The **Sessho-seki** (殺生石 *Sesshōseki*), or “Killing Stone”, is an object in **Japanese mythology**. It is said that the stone kills anyone who comes into contact with it. The stone is believed to be the transformed corpse of **Tamamo no Mae**, a beautiful woman who was exposed to be a kind **nine-tailed fox** working for an evil daimyo plotting to kill the Japanese Emperor Konoe and take his throne. As told in the *Otogizoshi*, when the nine-tailed fox was killed by the famous warrior **Miura-no-suke**, its body became the Sessho-seki.

The Sessho-seki was said to be haunted by **Hoji**, the transformed spirit of the kind fox, until a Buddhist priest called Genno stopped for a rest near the stone, and was threatened by Hoji. Genno performed certain spiritual rituals, and begged the spirit to consider her spiritual salvation, until finally Hoji relented and swore to never haunt the stone again.

In Matsuo Bashō's famous book, *The Narrow Road to the Deep North* (*Oku no Hosomichi*), Bashō tells of visiting the stone in Nasu, located in modern-day Tochigi Prefecture. Today, an area in the volcanic mountains of Nasu (famous for their sulfur **hot springs**) commemorates the myth.

5.1 References

- “Station 9 - Sesshoseki” . *Basho's World*. Retrieved February 23, 2006.
- “Tamamo-no-mae (Synopsis)”. *Enjoying Otogi Zoshi with the Help of Synopsis and Illustrations*. Retrieved February 22, 2006.

Chapter 6

Singasteinn

In Norse mythology, **Singasteinn** (Old Norse “singing stone” or “chanting stone”) is an object that appears in the account of **Loki** and **Heimdall**'s fight in the form of **seals**. The object is solely attested in the skaldic poem *Húsdrápa*. Some scholars have interpreted it as the location of the struggle, others as the object they were struggling over.

6.1 *Húsdrápa*

The scene is described in the skald **Úlfr Uggason**'s *Húsdrápa*, as found in the 13th century Icelandic *Prose Edda*:

In the *Prose Edda*, **Snorri Sturluson** interprets Singasteinn as the **skerry** at which **Loki** and **Heimdall** fought. Referring to the same poem, he says that Heimdall may be called “Frequenter of Vágasker [“waves-skerry”] and Singasteinn”; [3] this gives another name for the skerry [4] and this is also where he states that they were in the form of seals, showing that there was more of the poem on this story. Brodeur has followed Snorri in his translation, and so have some scholarly analyses. For example **Gabriel Turville-Petre** says, “Singasteinn was evidently a rock far out at sea.” [5] **Viktor Rydberg**, following Snorri in seeing the struggle as over Freyja's necklace **Brísingamen**, went a step further and saw the necklace as having been lying on the skerry. [6]

Alternatively *singasteini* has been taken to refer to what Heimdall and Loki were fighting over, parallel to the *hafnýra fogru*, “beautiful sea-kidney” (which Brodeur rendered as simply “stone”). In this light, there is an attractive emendation of *singasteini* to *signasteini*, “magic stone, amulet.” [7] Several scholars have pointed out that both “sea-kidney” and “magic stone” fit less well with Brísingamen, a necklace, than with **Caribbean drift-seeds** that can be found on the beaches of Iceland, **Orkney**, the **Hebrides** and the Scandinavian mainland and have been traditionally used as amulets, particularly to ease childbirth; their European names include *vettenyrer*, **wight** (Old Norse *vættir*) kidneys. [7] [8] [9] [10]

6.2 References

- [1] *Skáldskaparmál* ch. 23, cited from Skaldic Poetry of the Scandinavian Middle Ages, *Húsdrápa* verse 2, Skaldic Project Academic Body, University of Sydney, retrieved June 2, 2010.
- [2] **Arthur Gilchrist Brodeur**, *The Prose Edda*, New York: American Scandinavian Foundation, 1916, OCLC 974934, p. 115, also parallel with the Old Norse at voluspa.org.
- [3] *tílsækir Vágaskers ok Singasteins*, *Skáldskaparmál* ch. 15; Brodeur translation p. 113, Old Norse text in parallel at voluspa.org.
- [4] **Wilhelm Heizmann**, “Der Raub des Brísingamen, oder: Worum geht es in *Húsdrápa* 2?” *Analecta Septentrionalia: Papers on the History of North Germanic Culture and Literature*, Reallexikon der Germanischen Altertumskunde Ergänzungsbände 65, Berlin/New York: De Gruyter, 2009, ISBN 978-3-11-021869-5, 502-30, p. 512 (German) suggests that Vágasker was simply Snorri's interpretation of Singasteinn, which was unclear to him.

- [5] E.O.G. Turville Petre, *Myth and Religion of the North*, London, Weidenfeld, 1964, OCLC 460550410, p. 129.
- [6] Viktor Rydberg, *Teutonic Mythology*, tr. Rasmus B. Anderson, London: Swan Sonnenschein, 1889, OCLC 504219736, p. 558.
- [7] Audrey Meaney, “Drift Seeds and the Brísingamen” , *Folklore* 94.1 (1983) 33-39, p. 33.
- [8] Jan de Vries, *Altgermanische Religionsgeschichte*, Volume 2, 2nd ed. Berlin: de Gruyter, 1957, repr. as 3rd ed. 1970, OCLC 466619179, pp. 260 and 311-12 (German), using this as the basis for arguing that Brísingamen only later came to be thought of as a *men*, a necklace, after the original idea of an amulet bound on the hips had faded.
- [9] Heizmann, p. 512 says this connection has been made “fairly often.”
- [10] Franz Rolf Schröder, “Heimdall,” *Beiträge zur Geschichte der Deutschen Sprache und Literatur (PBB)* 89 (1967) 1–41 (German) suggests that *hafnýra* is simply a kenning for “island” . According to Heizmann, p. 310, that was a cornerstone of Kurt Schier’s argument that Singasteinn was the location.

6.3 Sources

- Kurt Schier. “*Húsdrápa* 2. Heimdall, Loki und die Meerniere.” in Helmut Birkhan, ed. *Festgabe für Otto Höfler zum 75. Geburtstag*. Philologica Germanica 3. Vienna: Braumüller, 1976. ISBN 978-3-7003-0131-8. 577–88 - an influential exposition of the location interpretation (German).
- Birger Pering. *Heimdall: Religionsgeschichtliche Untersuchungen zum Verständnis der altnordischen Götterwelt*. Diss. Lund University. Lund: Gleerup, 1941. OCLC 459397212 - the first exposition of the birthstone interpretation (German).

Chapter 7

Llech Ronw

Llech Ronw, or the Slate of Gronw, is a holed stone located along Afon Bryn Saeth (a tributary of Afon Cynfael) in **Blaenau Ffestiniog, Wales**. The stone is described as being roughly forty inches by thirty inches with a hole of about an inch in diameter going through it.*[1]

7.1 History

Llech Ronw was discovered by Frank Ward in 1934 on the bank of Afon Cynfal. It was believed to have washed downstream from Ceunant Coch. A few years ago, Llech Ronw was rediscovered along Afon Bryn Saeth.*[1][2] Today, Llech Ronw stands on a farmstead known as Bryn Saeth, or the Hill of the Arrow.

7.2 Role in mythology

In the Fourth Branch of the **Mabinogi** (the story of **Math ap Mathonwy**), **Lleu Llaw Gyffes** is betrayed by his wife, **Blodeudd**, when she elopes with **Gronw Pebyr**. Blodeuedd and Gronw plot to kill Lleu, and while Lleu is on the bank of Afon Cynfael, Gronw hurls a spear at him. Lleu is deeply wounded and flees in the shape of an eagle.

At the end of the tale, Lleu seeks recompense from Gronw for the attempted murder. Thus Lleu and Gronw end up once again on opposite banks of Afon Cynfal, only this time Lleu is preparing to throw a spear at Gronw. However, before Lleu can do away with his opponent, Gronw asks for a stipulation.

Then Gronw Pebyr said to Lleu, ‘Lord, since I did what I did to you through the maliciousness of a woman, I beg of you for God’ s sake let me put the stone I see there on the bank between me and the blow.’

‘God knows,’ said Lleu, ‘I won’ t refuse you that.’*[3]

Yet the stone does not stop Lleu’ s spear, which goes right through it, killing Gronw.

And Gronw Pebyr died, and the stone is there still on the bank of the Cynfael in **Ardudwy**, with the hole through it. Because of that it is called Gronw’ s Stone.*[4]

Llech Ronw, given its appearance and location, is thought to be the stone here described as Gronw’ s Stone.*[2]

In lieu of the mythological nature of Llech Ronw, it is interesting to note the name of the farmstead where it now stands, Bryn Saeth (Hill of the Arrow), as well as the name of the nearby farmstead, Llech Goronwy (Goronwy’ s Slate). In addition, there is another hill in the area called, Bryn Cyfergyd, which may be the Bryn Cygergyr (Hill of Battle) of the Mabinogi and thus the hill from which Gronw threw his spear while attempting to kill Lleu.*[5]

7.3 References

- [1] The Hob Goblin. "Lud's Church (XII)." Web log post. Clas Merdin: Tales from the Enchanted Island. Blogger, 28 Feb. 2009. Web. 21 Nov. 2010. <http://clasmerdin.blogspot.com/2009_02_01_archive.html>.
- [2] Harvey, Michael. "Intimate Listening: Stories, the Marketplace, and Imagination." Celtic Well. 1999. Web. 21 Nov. 2010. <<http://www.applewarrior.com/celticwell/ejournal/lughnasa/storytelling.htm>>. Electronic version.
- [3] Ford, Patrick K., trans. The Mabinogi and Other Medieval Welsh Tales. Berkeley: University of California, 2008. Print. 108-109.
- [4] Ford, Patrick K., trans. The Mabinogi and Other Medieval Welsh Tales. Berkeley: University of California, 2008. Print. 109.
- [5] "Places Mentioned in the Fourth Branch of the Mabinogi." Gwefan Swyddogol Dyffryn Nantlle / The Drffryn Nantlle Website. Web. 21 Nov. 2010. <<http://www.nantlle.com/mabinogi-saesneg-places-mentioned-in-the-fourth-branch.htm>>.



Gronw and Blodeuwedd.

Chapter 8

Adder stone



hagstone, location: Dänholm, Germany, Baltic Sea

An **adder stone** is a type of stone, usually glassy, with a naturally occurring hole through it. Such stones have been discovered by archaeologists in both Britain and Egypt. Commonly, they are found in Northern Germany at the coasts of the North and Baltic Seas.

In Britain they are also called **hag stones**, ^[1] **witch stones**, **serpent's eggs**, **snake's eggs**, or *Glain Neidr* in Wales, *milpreve* in Cornwall, *adderstones* in the south of Scotland and *Gloine nan Druidh* (“Druids' glass” in Scottish Gaelic) in the north. In Egypt they are called *aggry* or *aggri*.

Adder stones were believed to have magical powers such as protection against eye diseases or evil charms, preventing

nightmares, curing whooping cough, the ability to see through fairy or witch disguises and traps if looked at through the middle of the stone, and of course recovery from snakebite. According to popular conception, a true adder stone will float in water.

Three traditions exist as to the origins of adder stones. One holds that the stones are the hardened saliva of large numbers of serpents massing together, the perforations being caused by their tongues. The second claims that an adder stone comes from the head of a serpent or is made by the sting of an adder. The third is more modern (and much easier to attain). It details that the stone can be any rock with a hole bored through the middle by water. Human intervention (i.e., direction of water or placement of the stone) is not allowed.*[2]

Adder stone was held in high esteem amongst the Druids. It was one of their distinguishing badges, and was accounted to possess the most extraordinary virtues. There is a passage in Pliny's *Natural History*, book xix, minutely describing the nature and the properties of this amulet. The following is a translation of it:

“There is a sort of egg in great repute among the Gauls, of which the Greek writers have made no mention. A vast number of serpents are twisted together in summer, and coiled up in an artificial knot by their saliva and slime; and this is called “the serpent's egg”. The druids say that it is tossed in the air with hissings and must be caught in a cloak before it touches the earth. The person who thus intercepts it, flies on horseback; for the serpents will pursue him until prevented by intervening water. This egg, though bound in gold will swim against the stream. And the magi are cunning to conceal their frauds, they give out that this egg must be obtained at a certain age of the moon. I have seen that egg as large and as round as a common sized apple, in a chequered cartilaginous cover, and worn by the Druids. It is wonderfully extolled for gaining lawsuits, and access to kings. It is a badge which is worn with such ostentation, that I knew a Roman knight, a Vocontian, who was slain by the stupid emperor Claudius, merely because he wore it in his breast when a lawsuit was pending.”

Huddleston's edition of Toland gives some very ingenious conjectures on the subject of this very enigmatical Druids' egg. The amulets of glass and stone, which are still preserved and used with implicit faith in many parts of Scottish Gaeldom, and are conveyed, for the cure of diseases to a great distance, seem to have their origin in this bauble of ancient priestcraft.

8.1 In Welsh mythology

The *Glain Neidr* or *Maen Magi* of Welsh folklore is also closely connected to Druidism. The *Glain Neidr* of Wales are believed to be created by a congress of snakes, normally occurring in spring, but most auspicious on May Eve.*[3]

Although not named as *Glain Neidr*, magic stones with the properties of adder stones appear frequently in Welsh mythology and folklore. The *Mabinogion*, translated into English in the mid-nineteenth century by Lady Charlotte Guest, mentions such stones on two occasions. In the story of Peredur son of Efrog (Percival of the Arthurian cycle), in a departure from Chrétien de Troyes' *Perceval, the Story of the Grail*, Peredur is given a magical stone that allows him to see and kill an invisible creature called the *Addanc*.*[4] In another tale, *Owain, or the Lady of the Fountain* (Ynwin of Arthurian legend), the hero Owain mab Urien is trapped in the gatehouse of a castle. He is given a stone by a maiden, which turns Owain invisible, allowing him to escape capture.

8.2 External links

8.3 References

- [1] Grimassi, Raven. “Encyclopedia of Wicca & Witchcraft” . p. 201. Retrieved 1 November 2012.
- [2] Roud, Steve (2003). *The Penguin Guide to the Superstitions of Britain and Ireland*. Pub. Penguin : London. P. 420.
- [3] Trevelyan, Marie (1909). *Folk-Lore and Folk-Stories of Wales*. Kessinger Publishing. p. 170.
- [4] Guest, Lady Charlotte (2002). *The Mabinogion*. London: Voyager. pp. 192–195. ISBN 0-261-10392-X.
- Henkin, Leo J. “The Carbuncle in the Adder's Head.” *Modern Language Notes*, Vol. 58, No. 1 (Jan., 1943), pp. 34–39.

- ghostvillage.com: Dictionary of Superstitions A-Z
- Witchcraft & second sight in the Highlands & islands of Scotland. John Gregorson Campbell, pg 84.

This article incorporates text from "Dwelly's [Scottish] Gaelic Dictionary" (1911). (Gloine)

Chapter 9

Lyngurium



As is usual in bestiaries, the lynx in this late 13th-century English manuscript is shown urinating, the urine turning to the mythical stone lyngurium.

Lyngurium or **Ligurium** is the name of a mythical gemstone believed to be formed of the solidified urine of the lynx (the best ones coming from wild males). It was included in classical and “almost every medieval lapidary”^[1] or book of gems until it gradually disappeared from view in the 17th century.^[2]

9.1 Properties and history

As well as various medical properties, lyngurium was credited with the power to attract objects, including metal; in fact it seems likely that what was thought to be lyngurium was either a type of yellow amber, which was known to the Ancient Greeks, but obtained from the distant Baltic coast, or forms of tourmaline. The first surviving description of Lyngurium is by Theophrastus (died c. 287 BC), and most later descriptions derive from his account.^[3] Theophrastus said it was:^[4]

...carved into signets and is hard as any stone, [and] has an unusual power. For it attracts other objects just as amber does, and some people claim that it acts not only on straws and leaves, but also on thin pieces of copper and iron, as Diocles maintained. The lyngurium is cold and very clear. A wild lynx produces better stones than a tame animal, and a male better ones than a female, there being a difference in the diet, in the exercise taken or not taken, and, in general, in the natural constitution of the body, in as much as the body is drier in the case of the former and more moist in the case of the latter. The

stone is discovered only when experienced searchers dig it up, for when the lynx has passed its urine, it conceals it and scrapes soil over it.

In the 1st century AD **Pliny the Elder** discusses the stone, but makes it clear that he does not believe in it, or at least its supposed origin: ^[5] “I for my part am of the opinion that the whole story is false and that no gemstone bearing this name has been seen in our time. Also false are the statements made simultaneously about its medical properties, to the effect that when it is taken in liquid it breaks up stones in the bladder, and that it relieves jaundice if it is swallowed in wine or even looked at” . ^[6] He also mentioned the belief that the hiding of the solidified urine was because lynxes had a “grudge against mankind” , and deliberately hid what they knew to be highly beneficial objects for man. ^[7] This idea was apparently also mentioned by Theophrastus in a different, lost, work *On creatures said to be grudging*, and was still alive in the 15th century: “she hidith it for envy that hire vertues shulde not helpe vs” . ^[8] Another version was that the lynx swallowed the stone and “withholt in his throte wel depe that the grete vertues there-of ne shulde nought be helpyng to vs” (“withholds it in his throat knowing that the virtues thereof should not be helping us”). ^[9]

The belief that male urine produced better stones related to a general ancient and medieval idea that inorganic materials could be gendered into generally superior male forms and their weaker female forms. ^[10] The 11th century Islamic scientist **Abū Rayhān al-Bīrūnī** was critical of a popular belief, not mentioned in other sources, that the stone could make people change gender. ^[11]

The meaning and origin of the word seems to have been confused early on with a geographical origin, either in **Liguria** in northern Italy, or a part of **Sicily** which produced amber. ^[12] A version of the name, apparently started by **Flavius Josephus** was *ligure*, and under this name the **Vulgate** Latin Bible described the seventh stone on the **Priestly breastplate** in the **Book of Exodus**, called either amber or **jacinth** in modern translations, though one 19th-century **Danish** translation used *lyncuren*. ^[13]

9.2 Renaissance scepticism

Although “the first English zoology” *The Noble Lyte and Nature of Man* (1521) written or at least printed by **Lawrence Andrewe**, still said that the lynx's “pisse baketh in ye sonne and that becommeth a ryche stone” , by 1607 the clergyman **Edward Topsell**, though repeating many fabulous medieval beliefs about zoology, rejected lyncurium: “Latines did feigne an etimology of the word Lyncurium and upon this weake foundation have they raised that vaine buildinge” . ^[14] The death of belief in lyncurium generated a few attempts to find more scientific explanations, and a considerable amount of scholarly squabbling, but the absence of physical specimens was soon fatal. ^[15]

9.3 See also

- **Toadstone**

9.4 Notes

[1] Walton, 364, quoted

[2] Walton, 377

[3] Walton, 364–365, 377–378 (see in particular note 39 on 365 for further references and possibilities), abstract & throughout; Eichholz, 103–104; Harris, 49 and note

[4] Walton, 364, quoted

[5] Sharples, 81–82; Walton, 367

[6] Walton, 367, quoting Pliny

[7] Walton, 367

[8] Walton, 369–371, 371 quoted

[9] Walton, 369

- [10] Walton, 365–367; Harris, 47–48
- [11] Walton, 367
- [12] Sharples, 81; Whatmough, 243; Walton, 371
- [13] Walton, 371
- [14] Walton, 376, 375, both quoted
- [15] Walton, 375–378

9.5 References

- Eichholz, D. E., “Some Mineralogical Problems in Theophrastus' De Lapidibus” , *The Classical Quarterly*, New Series, Vol. 17, No. 1 (May, 1967), pp. 103–109, Cambridge University Press on behalf of The Classical Association, [JSTOR](#)
- Harris, Nichola Erin, *The idea of lapidary medicine*, 2009, [Rutgers University](#), Ph.D. dissertation (book forthcoming), [available online as PDF](#)
- “Sharples et al.” , Sharples, Robert W., Huby, Pamela M., Fortenbaugh, William Wall, *Theophrastus of Eresus: Sources on biology, Human Physiology, Living Creatures, Botany Series*, Volume 64 of *Philosophia Antiqua : A Series of Studies on Ancient Philosophy*, 1995, BRILL, ISBN 9004094407, 9789004094406, [google books](#)
- Walton, S.A., *Theophrastus on Lyngurium: medieval and early modern lore from the classical lapidary tradition*, 2001, *Annals of Science*, 2001 Oct;58(4):357-79, [PDF on Academia.edu](#)
- Whatmough, Joshua, review of *Griechisches etymologisches Wörterbuch* by Hjalmar Frisk, *Classical Philology*, Vol. 57, No. 4 (Oct., 1962), pp. 241–243, University of Chicago Press, [JSTOR](#)

Chapter 10

Toadstone

The **toadstone** (like the **batrachite**), also known as **bufonite**, is a **mythical** stone or **gem** thought to be found in, or produced by, a **toad**, and is supposed to be an **antidote** to **poison**. Artifacts called “toadstones” were actually the fossilized teeth of *Lepidotes*, an extinct genus of ray-finned fish from the **Jurassic** and **Cretaceous** periods, as they appeared to be “stones that are perfect in form” .*[1]

10.1 Beliefs

At some point, people began to associate the fossils with jewels that some believed were formed, by supernatural means, in the heads of toads. They were first recorded by **Pliny the Elder** in the first century. *[1]

According to Paul Taylor of the English **Natural History Museum**:

Like **tonguestones**, toadstones were considered to be antidotes for poison and were also used in the treatment of **epilepsy**".*[1] As early as the 14th century, people began to adorn jewelry with toadstones for their **magical** abilities. In their folklore, a toadstone was required to be removed from an old toad while the creature was still alive, and as instructed by the 17th century **naturalist** **Edward Topsell**, could be done by setting the toad on a piece of red cloth. *[1]

“Toadstone” is also an old miner's name for the basaltic intrusions into Derbyshire limestone. *[2]

10.2 Allusions in literature

The toadstone is **alluded** to by Duke Senior in **Shakespeare's** *As You Like It*, in Act 2, Scene 1, lines 12 through 14:

Sweet are the uses of adversity;
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head.

In **James Branch Cabell's** **short story** “Balthazar's Daughter” (collected in *The Certain Hour*) and its subsequent play adaptation *The Jewel Merchants*, **Alessandro de Medici** attempts to seduce Graciosa by listing various precious jewels in his possession, including “jewels cut from the brain of a toad” .

10.3 Various other names

Some various other names of the toadstone are:

10.4 References

- [1] “Fossils: myths, mystery and magic” . Independent UK. 2007-02-12. Retrieved 2008-04-13.
 - [2] (Whitehurst, John (1713-1788). An inquiry into the original state and formation of the earth, pp 184-5, 190 and ff)
- *New Oxford American Dictionary*, under the entry “toadstone” .
 - *The Complete Works of William Shakespeare* by Crown Publishers Inc

10.5 External links

- A [collection of notes](#) maintained by James Eason of the University of Chicago comprising excerpts from Thomas Nicols and other authors
- *New York Times* reference, October 1890
- “Whitehurst and the Volcanic Origin of Toadstone, 1778”
- “Toadstones: A note to *Pseudodoxia Epidemica*, Book III, chapter 13”
- Whitehurst, John (1713-1788). An inquiry into the original state and formation of the earth, pp 184-5, 190 and ff).





Fossilized Lepidotes, showing detail of the skull, from which toadstones originated

Chapter 11

Stone of Scone



File:Stone of scone replica 170609.jpg

A replica of the Stone of Scone

The **Stone of Scone** (/ˈskuːn/; Scottish Gaelic: *An Lia Fàil*, Scots: *Stane o Scuin*)—also known as the **Stone of Destiny**, and often referred to in England as **The Coronation Stone**—is an oblong block of red sandstone that was used for centuries in the coronation of the monarchs of Scotland, and later the monarchs of England and the Kingdom of Great Britain. Historically, the artefact was kept at the now-ruined Scone Abbey in Scone, near Perth, Scotland. It is also known as **Jacob's Pillow Stone** and the **Tanist Stone**, and in Scottish Gaelic, *clach-na-cinneamhain*. Its size is about 26 inches (660 mm) by 16.75 inches (425 mm) by 10.5 inches (270 mm) and its weight is approximately 336 pounds (152 kg). A roughly incised cross exists on one surface, and an iron ring at each end aids with transportation.*^[1] The Stone of Scone was last used in 1953 for the coronation of Elizabeth II of the United Kingdom of Great Britain and Northern Ireland.

11.1 Tradition and history

11.1.1 Origin and legends

In the 14th century, the English cleric and historian **Walter Hemingford** described the location of the Scottish coronation stone as the monastery of Scone, a few miles north of Perth:

Apud Monasterium de Scone positus est lapis pergrandis in ecclesia Dei, juxta manum altare, concavus quidem ad modum rotundae cathedrae confectus, in quo futuri reges loco quasi coronationis ponebantur ex more.



Replica of the Stone of Scone at Scone Palace

In the monastery of Scone, in the church of God, near to the high altar, is kept a large stone, hollowed out as a round chair, on which their kings were placed for their ordination, according to custom.

Various theories and legends exist about the Stone's history prior to its placement in Scone:

- One story concerns **Fergus, son of Erc**, the first King of the Scots in Scotland, whose transportation of the Stone from Ireland to Argyll, where he was crowned in it, was recorded.*[2]
 - Some versions identify the stone brought by Fergus with the **Lia Fáil** used at Tara for the **High King of Ireland**. Other traditions contend the Lia Fáil remains at Tara.*[3]*[4]
- Legends place the origins of the Stone in **Biblical** times and consider the Stone to be the **Stone of Jacob**, taken by **Jacob** while in **Haran**.*[5] (Genesis 28:10-22).*[6]
- According to **Hector Boece**, the stone was first kept in the **lost city of Evonium**, in the west of Scotland.

Geologists proved that the Stone taken by **Edward I of England** to Westminster*[7] is a “lower Old Red Sandstone”, which is quarried in the vicinity of Scone.*[8] Although, doubts over the authenticity of the Stone that is stored have existed for a long time—a **blog** post by retired Scottish academic and writer of historical fiction Marie MacPherson shows that they date back at least two hundred years.*[9]

A letter to the editor of the *Morning Chronicle*, dated 2 January 1819, states:

On the 19th of November, as the servants belonging to the West Mains of Dunsinane-house, were employed in carrying away stones from the excavation made among the ruins that point out the site of Macbeth's castle here, part of the ground they stood on suddenly gave way, and sank down about six feet, discovering a regularly built vault, about six feet long and four wide. None of the men being injured, curiosity induced them to clear out the subterranean recess, when they discovered among the ruins a large stone, weighing about 500l [230 kg]. which is pronounced to be of the meteoric or semi-metallic

kind. This stone must have lain here during the long series of ages since Macbeth's reign. Besides it were also found two round tablets, of a composition resembling bronze. On one of these two lines are engraved, which a gentleman has thus deciphered.—'The scone (or shadow) of kingdom come, until Sylphs in air carry me again to Bethel.' These plates exhibit the figures of targets for the arms. From time immemorial it has been believed among us here, that unseen hands brought Jacob's pillow from Bethel and dropped it on the site where the palace of Scoon now stands. A strong belief is also entertained by many in this part of the country that it was only a representation of this Jacob's pillow that Edward sent to Westminster, the sacred stone not having been found by him. The curious here, aware of such traditions, and who have viewed these venerable remains of antiquity, agree that Macbeth may, or rather must, have deposited the stone in question at the bottom of his Castle, on the hill of Dunsinane (from the trouble of the times), where it has been found by the workmen. This curious stone has been shipped for London for the inspection of the scientific amateur, in order to discover its real quality.*[1]

11.1.2 Westminster Abbey

In 1296 the Stone was captured by Edward I as spoils of war and taken to Westminster Abbey, where it was fitted into a wooden chair—known as King Edward's Chair—on which most subsequent English sovereigns have been crowned. Edward I sought to claim his status as the “Lord Paramount” of Scotland, with the right to oversee its King.*[10]

Some doubt exists over the stone captured by Edward I. The Westminster Stone theory posits that the monks at Scone Palace hid the real stone in the River Tay, or buried it on Dunsinane Hill, and that the English troops were tricked into taking a substitute. Some proponents of the theory claim that historic descriptions of the Stone do not match the present stone.*[5]

In The Treaty of Northampton 1328, between the Kingdom of Scotland and the Kingdom of England, England agreed to return the captured Stone to Scotland; however, riotous crowds prevented it from being removed from Westminster Abbey.*[11] The Stone remained in England for another six centuries, even after James VI of Scotland assumed the English throne as James I of England. For the next century, the Stuart Kings and Queens of Scotland once again sat on the stone, but at their coronation as Kings and Queens of England.

11.1.3 Removal and damage

Main article: Removal of the Stone of Scone in 1950

On Christmas Day 1950, a group of four Scottish students (Ian Hamilton, Gavin Vernon, Kay Matheson, and Alan Stuart) removed the Stone from Westminster Abbey for return to Scotland.*[12] During the removal process, the Stone broke into two pieces.*[13]*[14] After burying the greater part of the Stone in a Kent field, where they camped*[15] for a few days, they uncovered the buried stone and returned to Scotland, along with a new accomplice, John Josselyn. Although an Englishman, Josselyn, who was then a student at the University of Glasgow, was a Scottish Nationalist. Furthermore, Edward I was Josselyn's 21st great grandfather.*[16] The smaller piece was similarly brought north at a later time. The entire Stone was passed to a senior Glasgow politician, who arranged for it to be professionally repaired by Glasgow stonemason Robert Gray.

A major search for the stone was ordered by the British Government, but proved unsuccessful. The custodians left the Stone on the altar of Arbroath Abbey on 11 April 1951, in the safekeeping of the Church of Scotland. Once the London police were informed of its whereabouts, the Stone was returned to Westminster four months after it was removed. Afterward, rumours circulated that copies had been made of the Stone, and that the returned Stone was not in fact the original.*[17]*[18]

In 2003, a team of geologists examined the stone and confirmed that it was Old Red Sandstone of a type found in East Perthshire. The original Stone of Destiny (Jacob's Pillar) came from Bethel, near Jerusalem and was of a composite rock formation not found in Britain or Ireland. In an interview with a Scottish newspaper in 2008, Robert Gray's children, Morag and Gordon, confirmed that their father had made a replica but took the secret of the whereabouts of the original to his grave.



The Stone of Scone in the Coronation Chair at Westminster Abbey, 1855.

11.1.4 Return to Scotland

In 1996,^{*} [18] in a symbolic response to growing dissatisfaction among Scots at the prevailing constitutional settlement, the British Conservative Government decided that the Stone should be kept in Scotland when not in use at coronations. On 3 July 1996, it was announced in the House of Commons that the Stone would be returned to Scotland, and on

15 November 1996, after a handover ceremony at the border between representatives of the **Home Office** and of the **Scottish Office**, it was transported to **Edinburgh Castle**. The Stone arrived in the Castle on 30 November 1996 and it remains alongside the crown jewels of Scotland (the **Honours of Scotland**) in the Crown Room. The handover occurred on **St Andrew's Day**, a day in honour of the patron Saint of Scotland, and **Prince Andrew, Duke of York** was the Queen's representative.

11.2 Cultural references

Stone of Scone has appeared in print, television and film media:

The Stone and its authenticity were the subject of the 1958 novel *The Stone*, by Scottish historical novelist **Nigel Tranter**. The Stone also appears in Tranter's novel *Macbeth the King*.

The Stone of Scone figures prominently in *Das Königsprojekt*, a 1974 novel by the German writer **Carl Amery**.

The return of the Stone of Scone to Scotland is documented in the Scottish Gaelic song "**Òran na Cloiche**" ("Song of the Stone"), covered by artists such as **Kathleen MacInnes** and **Mànrán**.

In the episode "Pendragon", of the *Gargoyles* television series, King Arthur arrives in London and encounters the Stone of Destiny at Westminster Abbey. The Stone tells Arthur that he must prove himself once more worthy of Excalibur, and sends him and his "squire"—the London Clan gargoyle Griff—to New York to complete the task. The story is expanded in the follow-up *Gargoyles* SLG comics.

In 1996 **Trilobyte** released the game *Clandestiny*, in which the ultimate goal is to find the Stone of Scone and return it to its proper place.

In the two-part series finale of the *Hamish Macbeth* TV series, which aired in 1997, a millionaire is searching for the real Stone, as the one in Westminster Abbey is a fake. Hamish (**Robert Carlyle**) leads a posse on a trek to rescue their friend and save the Stone.

In a 1997 episode of the television series *Highlander*, the 1950 return was adapted, with the characters **Duncan MacLeod** (Adrian Paul), **Hugh Fitzcairn** (Roger Daltrey) and **Amanda Darieux** (Elizabeth Gracen) stealing the stone for various reasons.

Terry Pratchett's 1999 *Discworld* novel, *The Fifth Elephant*, is centred around the theft of a Dwarfish coronation seat, which is made from hardened bread and called the Scone of Stone.

In **Patricia Kennealy Morrison**'s science-fantasy series *The Keltiad*, the 1986 novel *The Throne of Scone* describes a stone that has been transmuted into a throne.

The Stone is referred to in Derek Webb's comedy play *Bringing Back the Bluestones*, in which a Welsh group decide to emulate the return of the Stone of Scone to Scotland by demanding the return of the Bluestones from Stonehenge to Pembrokeshire.

The 2005 *Doctor Who* short story "Set in Stone" features the Doctor, **Ian Chesterton**, and **Barbara Wright** stealing the stone.

In 2000, a bilingual BBC film (English and Scottish Gaelic) *Interrogation of a Highland Lass/An Ceasnachadh* was released. The plot is about the 1950 liberation of the stone from Westminster Abbey, in which Matheson is played by **Kathleen MacInnes**.

In October 2008, a feature film called *Stone of Destiny*, based on the theft of the Stone, was released. The film was written and directed by **Charles Martin Smith**, and produced by **Rob Merilees** and **William Vince**. The role of the Scottish nationalist politician **John MacCormick** was played by **Robert Carlyle**.

In the 2010 film *The King's Speech*, Australian speech therapist **Lionel Logue** sits on the coronation throne to provoke **King George VI** into talking. In the ensuing argument, the king refers to the Stone of Scone.

The 2011 Jeanette Baker novel *Legacy* is a fictional account of the original Stone of Scone being hidden, while a replica is taken to Westminster Abbey.

In one adventure of *Solar Pons*, the Sherlock Holmes pastiche created by **August Derleth**, a Scottish nationalist steals the Stone from Westminster Abbey in 1935. The fictional event was first published in "The Return of Solar Pons" in 1958.

11.3 See also

- Stone of Jacob
- Edward Faraday Odlum
- History of Scotland
- Prince's Stone
- Duke's Chair
- Stones of Mora
- Lia Fáil
- Omphalos

11.4 References

- [1] “The stone of Destiny” . *English Monarchs*. www.englishmonarchs.co.uk. 2004–2005. Retrieved 30 August 2014.
- [2] Andree, p. 163
- [3] Danvers, Frederick Charles (1877). *The covenant; or, Jacob's heritage*. William Henry Guest. pp. 226–233.
- [4] Petrie, George (1839). “On the History and Antiquities of Tara Hill” . *The Transactions of the Royal Irish Academy: (Royal Irish Academy)* **18**: 159–162.
- [5] David Lister (June 15, 2008). “Stone of Destiny a 'fake to dupe invading English', Abbot of Scone hid real stone from Edward I, says Salmond” . *The Times*. The stone, said to have been used in the coronation of early Scottish monarchs and in Biblical times by Jacob as a pillow, is one of the earliest symbols of Scottish nationhood and has been an emblem of strained relations with England ever since it was stolen by Edward I in 1296. ... He said that monks at Scone Abbey had probably duped the English into believing that they had stolen the stone when, in fact, they took a replica.
- [6] Andree, Paul H. *Israelology - The Birthright, House of Israel, Kingdom, and Sons of God*, Paul H. Andree, publ. (2008) pp. 158-164
- [7] 'The Stone of Destiny: Symbol of Nationhood' by David Breeze and Graeme Munro
- [8] John Prebble, *The Lion in the North*
- [9] Marie MacPherson (29 November 2013). “The Stone of Destiny” . *English Historical Fiction Authors*. Google Inc. Retrieved 30 August 2014.
- [10] Arundell, Brian, of Wardour Howard. *Judah Scepter: A Historical and Religious Perspective*, iUnivers (2010) p. 3
- [11] Brown, Christopher “Bannockburn 1314”
- [12] “Blog Archive » Emotion Nationalism And The Brave-Heart Factor” . Ian Hamilton Qc. 2008-01-20. Retrieved 2010-11-13.
- [13] Thomas Quinn (25 May 2008). “Film on Stone of Destiny heist 'will end UK'” . *Guardian*. Retrieved 2011-12-25.
- [14] Olga Craig (14 Dec 2008). “Ian Hamilton on Stone of Destiny: I felt I was holding Scotland's soul” . *Telegraph*. Retrieved 2011-12-25.
- [15] <http://www.theguardian.com/film/2008/oct/14/heritage-scotlandin>
- [16] “John Rodney Josselyn - Overview - Ancestry.co.uk” .
- [17] Richard Blystone (15 November 1996). “Scotland's 'Stone of Scone' finds its way home” . *CNN*. Retrieved 30 August 2014.
- [18] Richard Halloran (26 August 2014). “The Sad, Dark End of the British Empire” . *Politico Magazine*. Retrieved 30 August 2014.

11.5 Further reading

- *No Stone Unturned: The Story of the Stone of Destiny*, Ian R. Hamilton, Victor Gollancz and also Funk and Wagnalls, 1952, 1953, hardcover, 191 pages, An account of the return of the stone to Scotland in 1950 (older, but more available, look on [ABE](#))
- *Taking of the Stone of Destiny*, Ian R. Hamilton, Seven Hills Book Distributors, 1992, hardcover, ISBN 0-948403-24-1 (modern reprint,)
- Martin-Gil F.J., Martin-Ramos P. and Martin-Gil J. "Is Scotland's Coronation Stone a Measurement Standard from the Middle Bronze Age?". *Anistoriton*, issue P024 of 14 December 2002.
- *The Stone of Destiny: Symbol of Nationhood* by David Breeze, Chief Inspector of Ancient Monuments, and Graeme Munro, Chief Executive, Historic Scotland; Published by *Historic Scotland* 1997: ISBN 1-900168-44-8

11.6 External links

- Skene, William Forbes (1869). *The Coronation Stone*. Edinburgh: Edmonston & Douglas. Retrieved 2014-10-09.
- Highlights: The Stone of Destiny Edinburgh Castle website
- The Stone of Destiny, sacred kingship in the 21st century

Chapter 12

Sledovik



Sledovik Stone from Mendeleevo, Russia

Sledovik (Следовик, in Russian literally – a Footprint Stone) is a most widespread type of sacred stones, venerated in Slavic (Russian, Belarussian, Ukrainian) and Uralic (Karela, ^[1] Merya ^[2]) pagan practices. These are big stones, usually granite boulders of glacier origin, with hollows in them, that frequently bear traces of processing (seem to be artificially deepened and/or widened), and in some cases resemble foot traces, similar to those that might be left by a bare foot on a soft clay-like surface (hence the name). It is not completely clear if the stones were selected for veneration because the hollows resembled foot traces, or whether the hollows were processed to resemble footprints; most probably both interpretations are at least partly applicable. ^[3]

Sometimes it is hard to draw a line between the Sledovik stone and the so-called **Chashechnik stone** (Чашечник, literally – a cup-Stone), as the only difference between these two is that a typical “cup” hollow does not necessarily need to resemble a trace of a foot. Most probably, both types of stones served the same ritual function, and form a continuum of shapes and modifications.

The majority of Sledovik stones have legends associated with them. In modern, **Christian** (or post-Christian) world the majority of these legends say that it was a foot of **Christ** (alternatively, **Virgin Mary**, or one of the **Saints**) that left the trace on the stone.* [4] In some cases, however, the trace is associated with the **Devil**, and the stones are considered impure, and harmful.



An Icon from Pochaiv Lavra with Virgin Mary leaving her trace on a stone

It is assumed that in the past these stones were used as pagan shrines. It is however unlikely they served as altars, and were used for **bloody sacrifices**. Rather, more probably, rain water and **dew** that accumulated in these hollows, was considered sacred, or blessed, and was used in some kinds of rituals.* [5] Some of these rituals are still preserved till modern days: thus in **Pochaiv Lavra** local Sledovik, re-interpreted as a place of **epiphany** of **Virgin Mary**, is venerated as one of the most important relics of the **monastery**; **pilgrims** are allowed to drink water that was poured in the footprint, and which thus is considered to become blessed.* [6] Those Sledovik and Cup Stones that are located in the wild, but relatively accessible, are in some cases also venerated by the local population, either in the **christianized** interpretation, or in “alternative”, semi-pagan, style. People would usually come to the stones, and leave there **food**, **sweets**, **icons**, or burn church **candles**. **Wish trees** can be frequently found near such stones.

12.1 Notable Sledovik and Cup Stones

- Gus stone from the Golosov Ravine in Kolomenskoe, Moscow
- Stone in the shrine of Pochaiv Lavra, associated with Virgin Mary
- Sledovik in Pavlovo-Obnorskiy Monastery

12.2 See also

- **Sin-Kamen** – a simpler type of Slavic/Ugric sacred stone

12.3 References

- [1] И.В.Мельников, В.В.Маслов. Обряды и верования народов Карелии П.1992 (Russian)
- [2] И.Д. Маланин. Материалы разведки Синих камней Подмосковья в 2003 году // Краеведение и регионоведение. Межвузовский сборник научных трудов. ч.1. Владимир, 2004. (Russian)
- [3] В.А. Чудинов. Камень-следовик из Тверского музея (Russian)
- [4] Камни-следовики в Боровичском районе Новгородской области (Russian)
- [5] В. Токарев В. Мизин. Культовые камни (Russian)
- [6] Description of the practice (Елена Миронова) (Russian)

12.4 External links

- Sacred stones of Belarus

Chapter 13

Lia Fáil



The Lia Fáil at Tara

The **Lia Fáil** (Irish pronunciation: [ˈlʲiːə ˈfʲɑːlʲ], meaning Stone of Destiny), not be confused with the **Stone of Scone**, is a stone at the Inauguration Mound (Irish: *an Forrad*) on the **Hill of Tara** in **County Meath**, Ireland, which served as the **coronation** stone for the **High Kings of Ireland**. It is also known as the **Coronation Stone of Tara**.* [1] In legend, all of the kings of Ireland were crowned on the stone up to **Muirchertach mac Ercae** c. AD 500.

13.1 Mythical origin

There are several different, and conflicting, legends in **Irish mythology** describing how the Lia Fáil is said to have been brought to Ireland.* [2] The **Lebor Gabala**, dating to the eleventh century, states that it was brought in antiquity by the semi-divine race known as the **Tuatha Dé Danann**. The Tuatha Dé Danann had travelled to the “Northern Isles” where they learned many skills and magic in its four cities Falias, Gorias, Murias and Findias. From there

they travelled to Ireland bringing with them a treasure from each city – the **four legendary treasures** of Ireland. From Falias came the *Lia Fáil*. The other three treasures are the **Claíomh Solais** or Sword of Victory, the **Sleá Bua** or **Spear of Lugh** and the **Coire Dagda** or **The Dagda's Cauldron**.

Some Scottish chroniclers, such as **John of Fordun** and **Hector Boece** from the thirteenth century, treat the *Lia Fáil* the same as the **Stone of Scone** in Scotland. * [1] According to this account the *Lia Fáil* left Tara in AD 500 when the High King of Ireland Murtagh MacEirc loaned it to his great-uncle, Fergus (later known as Fergus the Great) for the latter's coronation in Scotland. Fergus's sub-kingdom, **Dalriada**, had by this time expanded to include the north-east part of Ulster and parts of western Scotland. Not long after Fergus's coronation in Scotland, he and his inner circle were caught in a freak storm off the County Antrim coast in which all perished. The stone remained in Scotland which is why Murtagh MacEirc is recorded in history as the last Irish King to be crowned on it.

However, historian William Forbes Skene commented: “It is somewhat remarkable that while the Scottish legend brings the stone at Scone from Ireland, the Irish legend brings the stone at Tara from Scotland.” * [2]

13.2 Mythical powers

The *Lia Fáil* was thought to be **magical**: when the rightful **High King of Ireland** put his feet on it, the stone was said to roar in joy. * [1] The stone is also credited with the power to **rejuvenate** the king and also to endow him with a long reign. According to **Lebor Gabála Éirenn**, **Cúchulainn** split it with his sword when it failed to cry out under his protégé, **Lugaid Riab nDerg** - from then on it never cried out again, except under **Conn of the Hundred Battles**. * [3]

13.3 Inis Fáil

It is from this stone the **Tuatha Dé Danann** **metonymically** named Ireland **Inis Fáil** (*inis* meaning island), and from this 'Fál' became an ancient name for Ireland. * [1] Fál in Irish means several things like hedge, enclosure or king, ruler. In this respect, therefore, *Lia Fáil* came to mean 'Stone of Ireland'. *Inisfail* appears as a synonym for *Erin* in some Irish romantic and nationalist poetry in English in the nineteenth and early twentieth centuries; **Aubrey Thomas de Vere's** 1863 poem *Inisfail* is an example.

The term *Fianna Fáil* (“the **Fianna**, warriors, or army of Ireland”; sometimes rendered “the soldiers of destiny”) has been used as a sobriquet for the **Irish Volunteers**; on the cap badge of the **Irish Army**; in the opening line of the Irish-language version of **Amhrán na bhFiann**, the Irish national anthem; and as the name of the **Fianna Fáil** political party, one of the main parties in Ireland. * [4]

13.4 Vandalism

Sometime in June 2012, the stone was vandalised. The stone was damaged in 11 places by a hammer. * [5] It was vandalised again in May 2014 when green and red paint was poured on the stone covering at least 50% of its surface. * [6] * [7]

13.5 See also

- **Omphalos**
- **Stone of Scone** the “Stone of Destiny” for coronation of Scottish, English, and British monarchs.
- **Stones of Mora** where the Swedish kings were elected.
- **Prince's Stone** where the princes of Carantania and dukes of Carinthia were installed.
- **Sword in the stone** (**King Arthur**) also revealed the rightful king.
- **Blarney Stone** tourist attraction said to endow those kissing it with the “gift of the gab” .
- *De Shíl Chonairi Móir*

13.6 References

- [1] Patrick Weston Joyce (1911). *The Lia Fail or Coronation Stone of Tara*. Retrieved 10 January 2011. The third of Tara's wonders was the Lia Fail or Coronation Stone, on which the ancient kings were crowned; and the wonder of this was that it uttered a shout whenever a king of the true Scotie or Irish race stood or sat on it. And it was from this stone that Ireland received the old poetical name of Inisfail, that is, the Island of the (Lia) Fail. ... The story of the removal of the Lia Fail to Scotland rests entirely on the authority of the Scottish historians. The oldest Scottish document to which it can be traced is the Rhythmical Chronicle, written it is believed at the close of the thirteenth century, from which it was borrowed later on by the two Scottish writers, John of Fordun and Hector Boece, and incorporated by both in their chronicles—those chronicles which are now universally rejected as fable. Our own countryman Geoffrey Keating, writing his history of Ireland in the seventeenth century, adopted the story after Boece (whom he gives as his authority for the prophecy); and it has been repeated by most other writers of Irish history since his time. But in no Irish authority before the time of Keating is there any mention either of the removal of the stone, or of the prophecy concerning it.
- [2] William Forbes Skene: *The Coronation Stone*. Edmonston & Douglas, 1869. p. 23
- [3] <http://www.maryjones.us/ctexts/lebor4.html#55>
- [4] Lord Longford; Thomas P. O'Neill (1970). *Éamon de Valera*. Dublin. chapter 21. ISBN 978-0-09-104660-6.
- [5] Louise Hogan (14 June 2012). "Hammer vandals damage 5,500-year-old 'Stone of Destiny'". independent.ie. Retrieved 19 June 2012.
- [6] "5,000-year-old standing stone vandalised in Meath" . rte.ie. Retrieved 29 May 2014.
- [7] "Lia Fáil on Hill of Tara in County Meath vandalised" . BBC. Retrieved 30 May 2014.

13.7 Further reading

- Campbell, Ewan. "Royal Inauguration in Dál Riata and the Stone of Destiny." In *The Stone of Destiny: artefact and icon*, ed. Richard Welander et al. Society of Antiquaries of Scotland, Monograph series 22. Edinburgh: Society of Antiquaries of Scotland, 2003. 43–59.
- FitzPatrick, Elizabeth. *Royal Inauguration in Gaelic Ireland c. 1100–1600*. Woodbridge, 2004.
- Nitze, William A. "The *Siege Perilleux* and the *Lia Fáil* or 'Stone of Destiny'." *Speculum* 31 (1956): 258 ff.
- Ó Broin, Tomás. "Lia Fáil: fact and fiction in tradition." *Celtica* 21 (1990): 393–401.

13.8 External links

- *The History of Ireland*, Geoffrey Keating, pp205-212

Chapter 14

Thunderstone (folklore)

Throughout Africa, Europe, Asia, and Polynesia flint arrowheads and axes turned up by farmer's plows are considered to have fallen from the sky. They are often thought to be thunderbolts and are called “**thunderstones**”. It was not until travellers returned from far-away places where these implements were in actual use that the origins of these objects became known. Even then, these travelers' tales received little popular credence.*[1]

14.1 Thunderstone folklore



Axe heads found at a 2700 BC Neolithic manufacture site in Switzerland, arranged in the various stages of production from left to right.

In **Scandinavia** thunderstones were frequently worshiped as family gods who kept off spells and witchcraft. Beer was poured over them as an offering and they were sometimes anointed with butter. In **Switzerland** the owner of a thunderstone whirls it, on the end of a thong, three times round his head, and throws it at the door of his dwelling at the approach of a storm to prevent lightning from striking the house. In Italy they are hung around children's necks to protect them from illness and to ward off the Evil eye. In Roman times they were sewn inside dog-collars along with a little piece of coral to keep the dogs from going mad. In Sweden they offer protection from elves. In the **French Alps** they protect sheep, while elsewhere in France they are thought to ease Childbirth. In Burma they are used as a cure and preventative for appendicitis. In Japan they cure boils and ulcers. In Malay and Sumatra they are used to sharpen the kris, are considered very lucky objects, and are credited with being touchstones for gold. Among the Slavs they cure warts on man and beast, and during **Passion Week** they have the property to reveal hidden treasure.*[1]

14.1.1 Further examples of thunderstone folklore

In the British Isles some idea of their original use is retained, and they are often referred to as elf-shot, fairy-shot, or elf-arrows, and are said to have been shot by the fairies at a person or animal to bewitch them. On the other hand, they are thought, for the most part, to protect the possessor from these little people. The presence of flint instruments found in British cinerary urns of the **Roman Era** is explained by two theories: 1) they were used by the mourners to lacerate themselves; 2) flints (like all fire-producing stones) are potent magic for preventing the return of the dead. In Ireland flint stones are soaked in water to make a medicine which is good for man or beast. Mounted in silver they are worn as protection against elf-shot. In North Carolina and Alabama there is a belief that flint stones placed in the



Picture of two Lower Paleolithic bifaces

fire will keep hawks from molesting the chickens, a belief which probably stems from the European idea that elf-shot protect domestic animals. In Brazil flint is used as a divining stone for gold, treasure and water.* [1]

During the **Middle Ages** many of these well-wrought stones were venerated as weapons, which during the “war in heaven” had been used in driving forth Satan and his hosts; hence in the eleventh century an **Emperor of the East** sent to the **Emperor of the West** a “heaven axe”; and in the twelfth century a **Bishop of Rennes** asserted the value of thunder-stones as a divinely-appointed means of securing success in battle, safety on the sea, security against thunder, and immunity from unpleasant dreams. Even as late as the seventeenth century a French ambassador brought a stone hatchet, which still exists in the museum at **Nancy**, as a present to the Prince-Bishop of Verdun, and claimed for it health-giving virtues.* [2]

14.1.2 Native American thunderstone folklore

The flint was an object of veneration by most American Indian tribes. According to the **Pawnee Origin myth**, stone weapons and implements were given to man by the **Morning Star**. Among the **K'iche'** people of Guatemala, there is a myth that a flint fell from the sky and broke into 1600 pieces, each of which became a god. **Tohil**, the God who gave them fire, is still represented as flint. This myth provides a parallel to the almost universal belief in the thunderstone, and reminds us that **Jupiter (mythology)** was once worshipped in the form of a flint stone. The **Cherokee shaman** invokes a flint when he is about to **scarify** a patient prior to applying his medicine. Among the **Pueblos** we have the Flint Societies which, in most tribes, were primarily concerned with weather and witchcraft, but sometimes had to do with war and medicine.* [1]

14.1.3 Fossil echinoids as thunderstones

In many parts of southern England until the middle of the nineteenth century, another name commonly used for fossil *Echinoids* was 'thunderstone'. This was a name that in all likelihood formed part of another folk tradition that was almost certainly brought to Britain by *Danish* and *Anglo-Saxon* invaders more than 1500 years ago. In 1677 *Dr. Robert Plot*, the first keeper of the *Ashmolean Museum* in *Oxford*, published his classic book *The Natural History of Oxfordshire*. Plot recorded that in *Oxfordshire* what we now call fossil echinoids were called thunderstones, as they were thought to have descended from the heavens during a thunderstorm. The St. Peter's Church in *Linkenholt*, England, was built in 1871 near the location of the old St. Peter's, which had stood for nearly 700 years. The 1871 version of the church included fossil echinoids built into the walls surrounding the windows, a style adopted from the original. This implies that Thunderstone folklore was retained for at least 700 years in England, and had its roots in pagan folklore.*[2]

14.2 Decline of thunderstone mythology

Andrew Dickson White described the discovery of the true origin of thunderstones as a “line of observation and thought... fatal to the theological view.” In the last years of the sixteenth century *Michael Mercati* tried to prove that the “thunder-stones” were weapons or implements of early races of men; but for some reason his book was not published until the following century, when other thinkers had begun to take up the same idea. In 1723 *Antoine Laurent de Jussieu* addressed the French Academy on “The Origin and Uses of Thunder-stones”. He showed that recent travellers from various parts of the world had brought a number of weapons and other implements of stone to France, and that they were essentially similar to what in Europe had been known as “thunderstones”. A year later this fact was firmly embedded in the minds of French scientists by the Jesuit *Joseph-Francois Lafitau*, who published a work showing the similarity between the customs of aborigines then existing in other lands and those of the early inhabitants of Europe. So began, in these works of Jussieu and Lafitau, the science of *Ethnology*. It was more than 100 years later, after the *French Revolution of 1830*, that the political climate in Europe was free enough of religious sentiment for archaeological discoveries to be dispassionately investigated and the conclusion reached that human existence spanned a much greater period of time than any theologian had dreamt of.*[3]

14.2.1 Boucher de Perthes

In 1847, a man previously unknown to the world at large, *Boucher de Perthes*, published at Paris the first volume of work on *Celtic and Antediluvian Antiquities*, and in this he showed engravings of typical flint implements and weapons, of which he had discovered thousands upon thousands in the high drift beds near Abbeville, in northern France. So far as France was concerned, he was met at first by what he calls “a conspiracy of silence,” and then by a contemptuous opposition among orthodox scientists, led by *Elie de Beaumont*.

In 1863 the thunderstone myth was further discredited by *Charles Lyell* in his book *Geological Evidences of the Antiquity of Man*. Lyell had previously opposed the new ideas about human antiquity, and his changing sides gave further force to the scientific evidence.*[3]

14.3 References

- [1] Leach, Maria. "'Flint'". Funk & Wagnalls Standard Dictionary of Folklore, Mythology, and Legend. 3rd ed. New York, New York: Funk and Wagnalls, 1972. Print.
- [2] McNamara, Kenneth. (2007). Shepherds' crowns, fairy loaves and thunderstones: the mythology of fossil echinoids in England. *Myth and Geology*, (273), 289-293.
- [3] White, Andrew D. *A History of the Warfare of Science with Theology in Christendom*. New York: George Braziller, 1955. 266-283



Boucher de Perthes

Chapter 15

Gjöll

In Norse mythology, **Gjöll** (Old Norse meaning “resounding”) is one of the eleven rivers traditionally associated with the **Élivágar**, according to *Gylfaginning*, originating from the wellspring **Hvergelmir** in **Niflheim**, flowing through **Ginnungagap**, and thence into the worlds of existence. In **Hel**, Gjöll is the river that flows closest to the gate of the underworld and is spanned by the bridge **Gjallarbrú**, which was crossed by **Hermód** during his quest to retrieve **Baldr** from the land of the dead. It parallels similar mythological rivers from Indo-European cultures like the **Greek Styx**. The river is said to be freezing cold and have knives flowing through it.

Gjöll is also the name of the rock to which **Fenrir** the wolf is bound.

Chapter 16

Batrachite

Batrachites were **gemstones**, supposedly found in **frogs**, to which ancient physicians and naturalists attributed the virtue of resisting **poison**. They resembled frogs in color.

Toadstone is a similar mythical stone, supposed to be found in **toads**.

The term **batrachite** is also used for a **batrachian** (or frog) fossil.

16.1 References

1.  This article incorporates text from a publication now in the public domain: Chambers, Ephraim, ed. (1728). "* article name needed". *Cyclopædia, or an Universal Dictionary of Arts and Sciences* (first ed.). James and John Knapton, *et al.*

1. "Batrachite". *Oxford English Dictionary*. URL accessed 2006-03-05.

Chapter 17

Aglaophotis

Aglaophotis is an herb mentioned occasionally in works on occultism. References to Aglaophotis and to **Olieribos** (both of which are said to be magical herbs) are made in the **Simon Necronomicon**.

17.1 Historic uses

The Greek doctor **Dioscorides** named Aglaophotis as a member of the peony family, **Paeoniaceae**. It has been speculated that the species *paeonia officinalis*, or the **European peony**, is the source of Aglaophotis, but there is little evidence for this theory to be proved.

According to Dioscorides, peony is used for warding off demons, witchcraft, and fever. This is at odds with the presentation in the **Necronomicon**, in which it is used to call upon dark forces.

17.2 References in popular media

References to Aglaophotis are present in the video games *Silent Hill* and *Silent Hill 3*. In the former, the substance appears as a red liquid used for exorcism, while in the latter, where it serves a similar purpose, it appears in the form of a red capsule.

Aglaophotis is also referenced in the video game *Amnesia: The Dark Descent*, where a potion recipe which demands Aglaophotis as an ingredient is mentioned.

Chapter 18

Fern flower

The **fern flower** is a magic flower in Slavic mythology (Belarusian: *нанараць-кветка*, Polish: *kwiat paproci*, Russian: *цветок папоротника*, Ukrainian: *цвіт-папороть*), in Baltic mythology (Lithuanian: *paparčio žiedas*, Latvian: *papardes zieds*) and in Estonian mythology (Estonian: *sõnajalaõis*).

18.1 Tradition

According to the myth, this flower blooms for a very short time on the eve of the **Summer solstice** (celebrated on June 21 or sometimes July 7). The flower brings fortune to the person who finds it. In various versions of the tale, the fern flower brings luck, wealth, or the ability to understand **animal speech**. However, the flower is closely guarded by **evil spirits** and anyone who finds the flower will have access to **earthly riches**, which have never benefited anyone, so the decision to pick the flower or leave it alone is left up to the individual.

18.2 Traditions in the Baltics and Finland

18.2.1 Baltic and Estonian-Finnish tradition

In the Estonian, Lithuanian and Latvian tradition, the fern flower is supposed to appear only on the night of 23 to 24 June during the celebration of the summer solstice which is called **Jāņi** in Latvia, **Joninės** or **Rasos** in Lithuania, **Jaaniõhtu** or **Jaaniöö** in Estonia and **juhannus** in Finland. The celebration has pre-Christian origins. In addition to the idea that the finder of the fern flower will become rich or happy, here, the fern flower is sometimes perceived a symbol of **fertility**. During this supposedly magical night, young couples go into the woods “seeking the fern flower”, which is most commonly read as a euphemism for **sex**. Sex can lead to pregnancy; the child could be thought of as the fern flower.

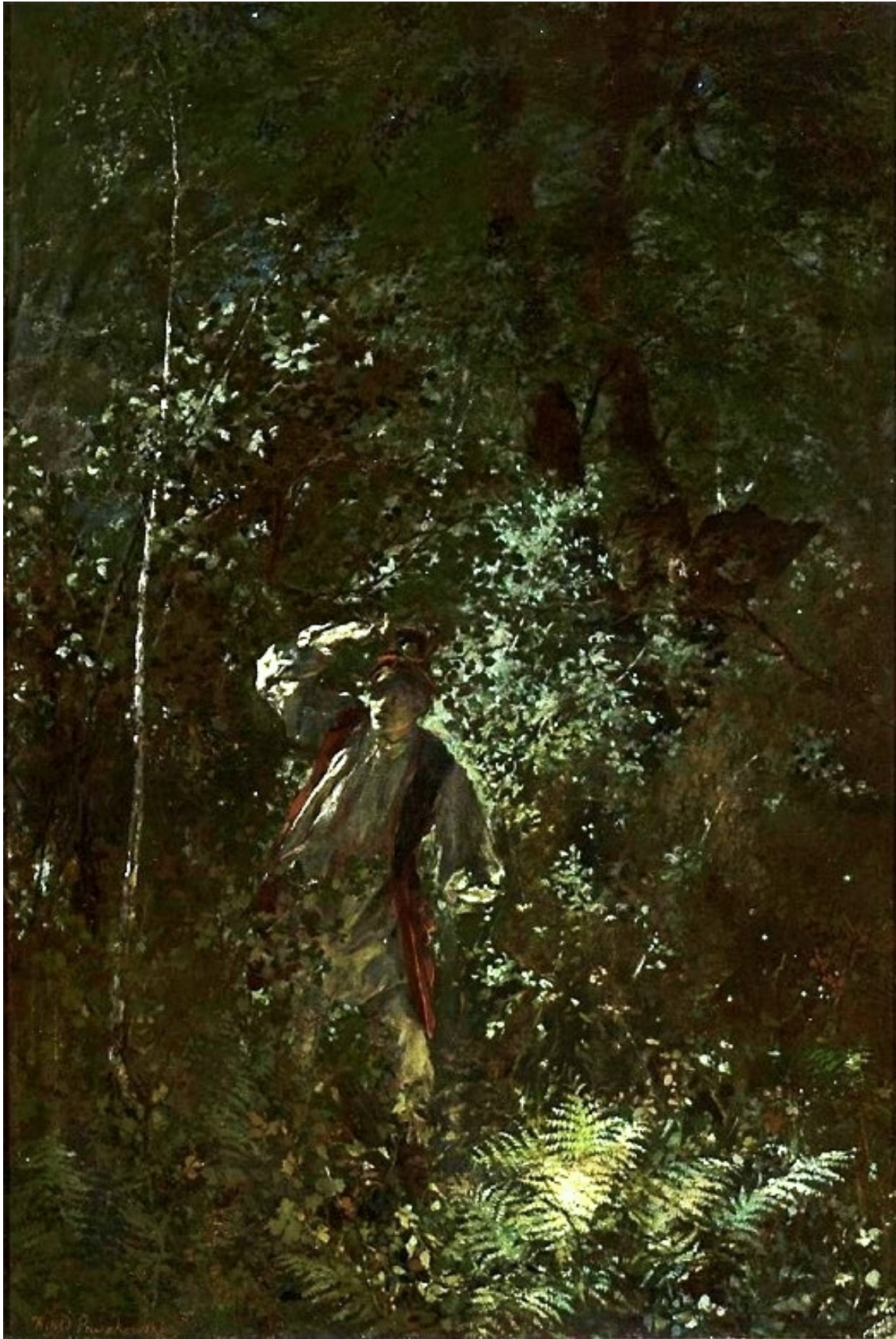
Referring to this tradition, **Papardes zieds** (“fern flower” in Latvian) is the name of an **NGO** in Latvia that promotes education about matters pertaining to **sexuality**, fertility, and relationships.

18.3 Slavic Tradition

18.3.1 Russian, Ukrainian, Belarus and Polish tradition

In Russia, Ukraine, Belarus and Poland, the holiday is practiced on the eve of **Ivan Kupala Day**.^{*[1]} Young girls wear wreaths in their hair and couples go into the woods searching for the fern flower. When they come out of the woods, if the male is wearing the girl's wreath, it means the couple is engaged to be married.

According to folklore, the flower is **Chervona Ruta**. The flower is yellow, but according to legend, it turns red on the eve of Ivan Kupala Day.



Fern flower (1875) by Witold Pruszkowski, National Museum in Warsaw

18.4 Blooming ferns



A “fertile frond” of a true fern is not really a flower at all.

In fact, ferns are not flowering plants. However some experts think that the flowering fern myth has roots in reality. In the past, the grouping of plants was not as exact as modern taxonomic ones. Numerous flowering plants resemble ferns, or have fern-like foliage, and some of them indeed open flowers during night time.*[2] Also, certain true ferns, e.g., *Osmunda regalis* have sporangia in tight clusters (termed “fertile fronds”), which may appear in flower-like clusters, and as a result, they are commonly known as “flowering ferns” .

18.5 See also

- Blue Flower

18.6 References

- [1] Midsummer celebration (Celebration of Ivan Kupala Day)
- [2] “Saint John's Wreaths and Fern Flower” (Polish)

Chapter 19

Hungry grass

In Irish mythology, **hungry grass** (Irish: *féar gortach*; also known as **fairy grass**) is a patch of cursed grass. Anyone walking on it was doomed to perpetual and insatiable hunger.

Harvey suggests that the hungry grass is cursed by the proximity of an unshriven corpse (the *fear gorta*). * [1] William Carleton's stories suggest that *faeries* plant the hungry grass. * [2] According to Harvey this myth may relate to beliefs formed in the Irish Potato Famine of the 1840s. * [1] In Margaret McDougall's letters the phrase “hungry grass” is - by analogy to the myth - used to describe hunger pains. * [3]

An alternative version of the hungry grass story relates that anyone walking through it is struck by temporary hunger; to safely cross through one must carry a bit of food to eat along the way (such as a sandwich or several crackers), and some beer.

19.1 See also

- Hungry ghost

19.2 References

- [1] Harvey, Steenie. Twilight places: Ireland's enduring fairy lore. *World and I*, March 1998, v13 n3.
- [2] Carleton, William. *Phelim O'toole's Courtship and Other Stories*
- [3] McDougall, Margaret. *The Letters of “Norah” on Her Tour Through Ireland*

Chapter 20

Lotus tree

The **lotus tree** (Greek: λωτός, *lōtós*) is a plant that occurs in stories from Greek and Roman mythology.

The lotus tree is mentioned in Homer's *Odyssey*, the lotus tree bore a fruit that caused a pleasant drowsiness and was the only food of an island people called the Lotophagi or Lotus-eaters. When they ate of the lotus tree they would forget their friends and homes and would lose their desire to return to their native land in favor of living in idleness.*[1] Botanical candidates for the lotus tree include the date-plum (*Diospyros lotus*), which is a sub-evergreen tree native to Africa that grows to about 25 feet bearing yellowish green flowers,*[2] as well as *Ziziphus lotus*, a plant with an edible fruit closely related to the jujube family native to North Africa and the islands in the Gulf of Gabes such as Jerba.

In Ovid's *Metamorphoses*,*[3] the nymph Lotis was the beautiful daughter of Neptune, the god of water and the sea. In order to flee the violent attention of Priapus, she invoked the assistance of the gods, who answered her prayers by turning her into a lotus tree.*[4]

The Book of Job has two lines (40:21-22), with the Hebrew word Hebrew: עֲשָׂאִים*[5] which appear nowhere else in the bible. A common translation has been *lotus trees* since the publication of the Revised Version. However it is sometimes rendered simply as “shady trees” .*[6]

20.1 See also

- Lotus-eaters
- *Lotus* (genus)
- Lote tree
- *Ziziphus lotus*
- *Nymphaea lotus*

20.2 References

- [1] Dictionary of Phrase and Fable, page 526, by Ebenezer Cobham Brewer
- [2] John Marius Wilson, *The rural cyclopedia: or a general dictionary of agriculture, and ..., Volume 2*
- [3] Elizabeth Washington Wirt, *Flora's dictionary*
- [4] Richard Folkard, *Plant lore, legends, and lyrics*
- [5] Hebrew word #6628 in Strong's Concordance
- [6] Barnes, Albert (1857). *Notes, critical, illustrative, and practical, on the book of Job with a new translation, and an introductory dissertation II*. New York: Leavitt and Allen. p. 276. Retrieved 2014-09-15., or html.

Chapter 21

Moly (herb)

Moly (Greek: μῶλυ, [môly]) is a magical herb mentioned in book 10 of *Homer's Odyssey*.^{* [1]}

In the story, *Hermes* gave this herb to *Odysseus* to protect him from *Circe's* magic when he went to her home to rescue his friends.^{* [2]} These friends came together with him from the island *Aiolos* after they escaped from the *Cyclops*. “The plant 'moly' of which Homer speaks; this plant, it is said, had grown from the blood of the *Giant Picolous* killed in the isle of *Kirke*; it has a white flower; the ally of *Kirke* who killed *Picolous* was *Helios* (the Sun); the combat was hard (Greek *malos*) from which came the name of this plant” .^{* [3]} Homer also describes *Moly* by saying “The root was black, while the flower was as white as milk; the gods call it *Moly*, Dangerous for a mortal man to pluck from the soil, but not for the deathless gods. All lies within their power” .^{* [4]}

There has been much controversy as to the identification. *Philippe Champault* decides in favour of the *Peganum harmala* (of the order *Rutaceae*),^{* [5]} the Syrian or African rue (Greek *πήγανον*), from the husks of which the vegetable alkaloid *harmaline* is extracted. The flowers are white with green stripes. *Victor Bérard* relying partly on a Semitic root,^{* [6]} prefers the *Atriplex halimus* (*atriplex*, a Latin form of Greek *ἀτράραξυς*, and *ἄλιμος*, marine), order *Chenopodiaceae*, a herb or low shrub common on the south European coasts. These identifications are noticed by *R. M. Henry*,^{* [7]} who illustrates the Homeric account by passages in the Paris and Leiden magical papyri, and argues that *moly* is probably a magical name, derived perhaps from Phoenician or Egyptian sources, for a plant which cannot be certainly identified. He shows that the “difficulty of pulling up” the plant is not a merely physical one, but rather connected with the peculiar powers claimed by magicians.^{* [7]} In *Tennyson's The Lotos-Eaters*, the *moly* is coupled with the *amaranth* (“propt on beds of amaranth and moly”).^{* [2]} *Carl Linnaeus* referenced the mythical plant with *Allium moly*, the scientific name for golden garlic, though of course the perianth of this species is yellow, not white.

Medical historians have speculated that the transformation to pigs was not intended literally but refers to *anticholinergic* intoxication.^{* [8]} Symptoms include *amnesia*, *hallucinations*, and *delusions*. The description of “*moly*” fits the *snowdrop*, a flower of the region that contains *galantamine*, which is an *anticholinesterase* and can therefore counter-act *anticholinergics*.

21.1 Notes

[1] Chisholm 1911, p. 681 cites: *Homer, Odyssey*, x. 302–306.

[2] Chisholm 1911, p. 681.

[3] *HELIUS : Greek Titan god of the sun*

[4] *Homer & Butler* 1898, Book X.

[5] Chisholm 1911, p. 681 cites: *Phéniciens et Grecs en Italie d'après l'Odyssée* (1906), pp. 504 seq.

[6] Chisholm 1911, p. 681 cites: *Victor Bérard Les Phéniciens et l'Odyssée*, ii. 288 seq.

[7] Chisholm 1911, p. 681 cites: *R. M. Henry Class. Rev.* (Dec. 1906), p. 434.

[8] *Andreas Plaitakis & Roger C. Duvoisin* (1983). “Homer's moly identified as *Galanthus nivalis* L.: physiologic antidote to stramonium poisoning” . *Clinical Neuropharmacology* 6 (1): 1–5. doi:10.1097/00002826-198303000-00001. PMID 6342763.

21.2 References

- Homer; Butler, Samuel (1898), *The Odyssey*, Book X

Attribution

- This article incorporates text from a publication now in the [public domain](#): Chisholm, Hugh, ed. (1911). "Moly". *Encyclopædia Britannica* **18** (11th ed.). Cambridge University Press. p. 681.



Snowdrop, perhaps the herb moly

Chapter 22

Raskovnik



Razkovnice is the *Bulgarian-language* name for the real plant *Marsilea quadrifolia*, which shares some features with the legendary *raskovnik*.

The **raskovnik** or **razkovnice** (Serbian Cyrillic and Macedonian: расковник, Bulgarian: разковниче, pronounced [rɛs'kɔvnitʃɐ], Russian: разрыв-трава, Polish: *rozryw*) is a magical herb in Slavic (Bosnian, Bulgarian, Croatian, Macedonian, Montenegrin, Serbian, Slovene, Russian) and Romanian (*iarba fiarelor*) mythology. According to lore, the *raskovnik* has the magical property to unlock or uncover anything that is locked or closed. However, legends claim it is notoriously difficult to recognize the herb, and reputedly only certain *chthonic* animals are able to identify it.* [1]* [2]* [3]

22.1 Names

The herb is known by a multitude of names among the South Slavs, and the names vary significantly by region. While *razkovniche* and *raskovnik* are the customary names in Bulgarian and Serbian respectively and the *root* is also preserved in the Leskovac dialect as *raskov*, in some parts of Macedonia it is known as *ež trava* (“hedgehog grass”). In the vicinity of Bar (southeastern Montenegro), the term is *demir-bozan*, a Turkish borrowing meaning “iron breaker” . In Syrmia, the plant is referred to as *špirgasta trava*, in Slavonia it is known as *zemaljski ključ* (“earth key”), and in Slovenia's Savinja Valley as *mavričin koren* (“rainbow root”).*[3]

22.2 Description and properties

Traditionally, it is considered that few people, if any, could actually recognize the herb.*[4] However, in Bulgarian sources the *raskovnik* is sometimes described as a *grass* resembling a *four-leaf clover*. It grows in meadows and may be picked either while green and blooming or in *hay*, when it is already dry. While it is not necessarily rare, nor does it thrive only in remote locations, it is nevertheless impossible to recognize by the uninitiated.*[2] In the words of Serbian linguist and folklorist Vuk Stefanović Karadžić, “It is some (may be imaginary) grass for which it is thought that thanks to it (when brushed by it) every lock and every other closure would open by itself.”*[5]

According to the legend, the *raskovnik* could unlock any gate or padlock, regardless of its size, material or key. It could also uncover treasures buried in the ground: in Bulgarian beliefs, it could split the ground at the place where a treasure lay so that people could locate it.*[1] In some regions of Serbia, the treasure itself was a *black man* in chains who requested that a *raskovnik* be brought to him. The *raskovnik* would break the chains and the man would disappear into the ground to be replaced by a cauldron filled with gold coins.*[3] Other supernatural properties attributed to the herb by Bulgarians include the *alchemic* ability to transmute *iron* into *gold*, the more general ability to make the one who picked it forever happy*[2] or wealthy.*[6] In some interpretations, the *raskovnik* is a wonderful plant that makes true whatever its owner desires.*[7]

22.3 Obtainment

The *raskovnik* is believed to have been sought after by *treasure hunters*, *sorcerers* and *herbalists* who desired its magic powers for personal benefit. In Serbia, it was believed that there exist certain treasures, such as the Treasure of Tsar Radovan, which could not be unlocked in any other way but employing a *raskovnik*.*[4]

As, according to Bulgarian mythology and some other traditions, *tortoises* were the only beings who knew the appearance of the herb and the location where it grows, such people would try to obtain the *raskovnik* by deceiving a tortoise. They would find a tortoise nesting site and hem it in with a fence while the tortoise is away. When it returns, the tortoise would be unable to access its eggs, so it would return with a *raskovnik* in order to breach the fence. Thus, the tortoise would reveal the herb and people would acquire it from the tortoise, which does not need it anymore.*[1]*[2]*[3]

While the tricking of a tortoise was the most popular method in Bulgarian mythology, in Dalmatia the legend refers to *snakes*.*[3] and among *Serbs* another version involves the locking of young *hedgehogs* in a box for their mother to unlock. In Serbia, one would also have to be quick to take the *raskovnik*, as the hedgehog would swallow it after use. In any case, turtles, snakes and hedgehogs are all animals with chthonic characteristics which were often variously associated with the underworld in South Slavic tradition.*[3]

Karadžić also mentions another Serbian method to obtain the *raskovnik*. He recorded a story from the town of Zemun about a merchant who desired to find the herb. The merchant locked an old woman into *leg irons* and let her wander in a field during the night; if the irons unlocked by themselves at a certain place, that would be a place where the *raskovnik* grows.*[4]

22.4 Metaphoric use

The legendary herb has entered the modern Bulgarian vocabulary as a metaphor for a magic key or a panacea in the wider sense. The phrase “to find the *razkovniche*” („да намериш разковничето “*da namerish razkovnicheto* “) means to find the solution to a certain problem, usually a complex or difficult one.*[8] *Razkovniche* is also the



In some parts of Serbia, hedgehogs are believed to be animals capable of identifying the raskovnik and involuntarily assisting people in obtaining it.

common Bulgarian name for the plant European waterclover (*Marsilea quadrifolia*) which, in its appearance, has many similarities with the descriptions of the mythical raskovnik.*[9] In eastern Serbia, *raskovnik* also refers to a specific plant used in vernacular medicine, namely *Laserpitium siler*.*[3]

22.5 References

- [1] Стойнев, Анани; Димитър Попов; Маргарита Василева; Рачко Попов (2006). "Костенурка". *Българска митология. Енциклопедичен речник* (in Bulgarian). изд. Захари Стоянов. p. 165. ISBN 954-739-682-X.
- [2] Старева, Лилия (2007). *Български магии и гадания* (in Bulgarian). Труд. pp. 243–244. ISBN 978-954-528-772-5.
- [3] Раденковић, Љубинко (2000–2001). *Расковник у кругу сличних биљака* (in Serbian). Slavic Gate. Retrieved 24 August 2010.
- [4] Kulišić, Š.; P. Ž. Petrović; N. Pantelić (1970). "Raskovnik". *Srpski mitološki rečnik* (in Serbian). Nolit. OCLC 462860728.
- [5] Миљковић, Бранко (2000-04-07). *Изабране песме* (in Serbian). Пројекат Растко. Retrieved 24 August 2010.
- [6] Бениеш, Мая (2010-01-01). "Какво е това „разковниче“ ?" (in Bulgarian). БНР. Retrieved 24 August 2010.
- [7] Бориславов, Ясен (2009). "Билките – разковниче за добрия..." (in Bulgarian). Бон Апети. Retrieved 24 August 2010.
- [8] "Разковниче" (in Bulgarian). Eurodict. Retrieved 24 August 2010.
- [9] Божилова, Е. (2003). "Marsilea quadrifolia L. —Разковниче". *Ръководство по систематика на висшите растения* (in Bulgarian). Pensoft Publishers. p. 53. ISBN 978-954-642-174-6.

Chapter 23

Haoma

Haoma is the **Avestan language** name of a plant and its divinity, both of which play a role in **Zoroastrian** doctrine and in later Persian culture and mythology. The **Middle Persian** form of the name is *hōm*, which continues to be the name in Modern **Persian**, **Pashto** and other living Iranian languages.

Sacred *haoma* has its origins in Indo-Iranian religion and is the cognate of **Vedic** *soma*. For *haoma*'s relationship to Vedic *soma*, see **comparison to soma**.

23.1 Etymology

Both Avestan *haoma* and **Sanskrit** *soma* derived from **proto-Indo-Iranian** **sauma*. The linguistic root of the word *haoma*, *hu-*, and of *soma*, *su-*, suggests 'press' or 'pound'. (Taillieu, 2002)

23.2 As a plant

23.2.1 In the Avesta

The physical attributes, as described in the texts of the **Avesta**, include:

- the plant has stems, roots and branches (*Yasna* 10.5).
- it has a pliant *asu* (*Yasna* 9.16). The term *asu* is only used in conjunction with a description of *haoma*, and does not have an established translation. It refers to 'twigs' according to Dieter Taillieu, 'stalk' according to Robert Wasson, 'fibre' or 'flesh' according to Ilya Gershevitch, 'sprouts' according to **Lawrence Heyworth Mills**.
- it is tall (*Yasna* 10.21, *Vendidad* 19.19)
- it is fragrant (*Yasna* 10.4)
- it is golden-green (standard appellation, *Yasna* 9.16 et al.)
- it can be pressed (*Yasna* 9.1, 9.2)
- it grows on the mountains, 'swiftly spreading', 'apart on many paths' (*Yasna* 9.26, 10.3-4 et al.) 'to the gorges and abysses' (*Yasna* 10-11) and 'on the ranges' (*Yasna* 10.12)

The indirect attributes (i.e. as effects of its consumption) include:

- it furthers healing (*Yasna* 9.16-17, 9.19, 10.8, 10.9)
- it furthers sexual arousal (*Yasna* 9.13-15, 9.22)
- it is physically strengthening (*Yasna* 9.17, 9.22, 9.27)

- it stimulates alertness and awareness (*Yasna* 9.17, 9.22, 10.13)
- the mildly intoxicating extract can be consumed without negative side effects (*Yasna* 10.8).
- it is nourishing (*Yasna* 9.4, 10.20) and 'most nutritious for the soul' (*Yasna* 9.16).

23.2.2 In present-day Zoroastrianism

Many of the physical attributes as described in the texts of the Avesta coincide with the choice of plant used in present-day Zoroastrian practice. Although it cannot be ruled out that the plant, as it is used today, is a surrogate of the plant that was revered by ancient Zoroastrians, the choice of such a surrogate would presumably have been made to suit ancient practice. In present-day preparation of *parahaoma* (for details, see *Ab-Zohr*), ...

- the twigs are repeatedly pounded in the presence of a little water, which suggests ancient *haoma* was also water-soluble.
- the twigs have to be imported by Indian-Zoroastrians, who believe that they are, for climatic reasons, not obtainable on the Indian subcontinent.
- very small quantities are produced.

According to Falk, *Parsi-Zoroastrians* use a variant of *ephedra*, usually *Ephedra procera*, imported from the *Hari River* valley in Afghanistan. (Falk, 1989)

23.2.3 Botanic identification

Main article: *Botanic identity of Soma-Haoma*

Since the late 18th century, when *Anquetil-Duperron* and others made portions of the Avesta available to western scholarship, several scholars have sought a representative botanical equivalent of the *haoma* as described in the texts and as used in living Zoroastrian practice. Most of the proposals concentrated on either linguistic evidence or comparative pharmacology or reflected ritual use. Rarely were all three considered together, which usually resulted in such proposals being quickly rejected.

In the late 19th century, the highly conservative Zoroastrians of *Yazd* (Iran) were found to use *Ephedra* (*genus Ephedra*), which was locally known as *hum* or *homa* and which they exported to the Indian Zoroastrians. (Aitchison, 1888) The plant, as Falk also established, requires a cool and dry climate, i.e. it does not grow in India (which is either too hot or too humid or both) but thrives in central Asia. Later, it was discovered that a number of *Iranian languages* and Persian dialects have *hom* or similar terms as the local name for some variant of *Ephedra*. Considered together, the linguistic and ritual evidence appeared to conclusively establish that *haoma* was some variant of *Ephedra*.

In the latter half of the 20th century, several studies attempted to establish *haoma* as a *psychotropic* substance, and based their arguments on the assumption that proto-Indo-Iranian **sauma* was a *hallucinogen*. This assumption, which invariably relied on professed Vedic 'evidence' (*one* hymn of c. 120), was, as Falk (1989) and Houben (2003) would later establish, not supported by either the texts or by the observation of living practice. Moreover, the references to *entheogenic* properties were only in conjunction with a fermentation of the plant extract, which does not have enough time to occur in living custom.

In the conclusion of his observations on a 1999 Haoma-Soma workshop in Leiden, Jan E. M. Houben writes: “despite strong attempts to do away with *Ephedra* by those who are eager to see **sauma* as a hallucinogen, its status as a serious candidate for the Rigvedic Soma and Avestan Haoma still stands” (Houben, 2003, 9/1a). This supports Falk, who in his summary noted that “there is no need to look for a plant other than *Ephedra*, the one plant used to this day by the *Parsis*.” (Falk, 1989)

23.3 As a divinity

The *Yazata Haoma*, also known by the middle Persian name *Hōm Yazad*, is the epitome of the quintessence of the *haoma* plant, venerated in the *Hōm Yašt*, the hymns of *Yasna* 9-11.



A representative of the genus *Ephedra*.

In those hymns, *Haoma* is said to appear before Zoroaster in the form of a “beautiful man” (this is the only anthropomorphic reference), who prompts him to gather and press *haoma* for the purification of the waters (see *Aban*). *Haoma* is 'righteous' and 'furthers righteousness', is 'wise' and 'gives insight' (Yasna 9.22). *Haoma* was the first priest, installed by *Ahura Mazda* with the sacred girdle *aiwiyanghana* (Yasna 9.26) and serves the *Amesha Spentas* in this capacity (Yasht 10.89). “Golden-green eyed” *Haoma* was the first to offer up *haoma*, with a “star-adorned, spirit-fashioned mortar,” and is the guardian of “mountain plants upon the highest mountain peak.” (Yasht 10.90)

Haoma is associated with the *Amesha Spenta Vohu Manah* (Avestan, middle Persian *Vahman* or *Bahman*), the guardian of all animal creation. *Haoma* is the only divinity with a *Yasht* who is not also represented by a day-name dedication in the Zoroastrian calendar. Without such a dedication, *Haoma* has ceased to be of any great importance within the Zoroastrian hierarchy of angels.

23.4 In tradition and folklore

In *Ferdowsi's Shahnameh*, which incorporates stories from the Avesta (with due acknowledgement), Hom appears as a hermit, dweller of the mountains, incredibly strong. He binds *Afrasiab* (middle Persian, Avestan: “the fell Turanian *Frangrasyan*”, *Yasna* 11.7) with the sacred girdle, and drags him from deep within the earth (named the *hankana* in Avestan, *hang-e-Afrasiab* in middle Persian) where *Afrasaib* has his “metal-encircled” kingdom that is immune to mortal attack.

In another episode, Vivanhat is the first of the humans to press *haoma*, for which Hom rewards him with a son, *Jamshid*. *Yasna* 9.3-11 has *Zoroaster* asking the divinity who (first) prepared *haoma* and for what reward, to which Haoma recalls Vivahngvant (Persian: Vivanhat) to whom Yima Xshaeta (*Jamshid*) is born; Athwya (*Abtin*) to whom Thraetaona (*Feredon*) is born; and Thritha to whom Urvaxshaya and Keresaspa (*Karshasp* and *Garshasp*) are born. The latter two are also characters in priestly heroic tradition, and among conservative Zoroastrians of the hereditary priesthood, Haoma is still prayed to by those wanting children (in particular, honorable sons who will also become priests). The account given in the Indian Vedas closely agrees with that of the Iranian Avesta. The first preparers of Soma are listed as Vivasvat, who is the father of Yama and Manu, and Trita Aptya.

A legendary 'White Hom' grows at the junction of the “great gathering place of the waters” and a mighty river. According to the *Zadspram*, at the end of time, when *Ormuzd* triumphs over *Ahriman*, the followers of the good religion will share a *parahom* made from the 'White Hom', and so attain immortality for their resurrected bodies. (*Zadspram* 35.15)

James Darmesteter, in his 1875 thesis on the mythology of the Avesta, speculating on the *Parsi* belief that Ephedra twigs do not decay, wrote: “it comprises the power of life of all the vegetable kingdom... both the ved and the avesta call it the 'king of healing herbs'... the zarathustri scriptures say that homa is of two kinds, the white haoma and the painless tree. Could it be that soma is the *tree of life*? the giver of immortality?”

The Indian-Zoroastrian belief mentioned above also manifests itself in the present-day Zoroastrian practice of administering a few drops of *parahaoma* to the new-born or dying (see *Ab-Zohr*). The belief also appears to be very old, and be cross-cultural. As Falk, recalling *Aurel Stein* discovery of Ephedra plants interred at 1st century CE *Tarim Basin* burial sites, notes: “an imperishable plant, representing or symbolizing the continuity of life, is most appropriate to burial rites” (Falk, 1998).

It is possible that the *barsom* (Var. Avestan *baresman*) bundle of twigs was originally a bundle of Haoma stalks. The Haoma divinity is identified with priesthood (see *Haoma as a divinity*), while the *barsom* stalks “cut for the bundles bound by women” (*Yasna* 10.17) is the symbol and an instrument of the Zoroastrian priesthood. Today the *barsom* is made from pomegranate twigs (*cf.* preparation of *parahaoma* for the *Ab-Zohr*).

The Haoma plant is a central element in the legend surrounding the conception of *Zoroaster*. In the story, his father Pouroshaspa took a piece of the Haoma plant and mixed it with milk. He gave his wife Dugdhoa one half of the mixture and he consumed the other. They then conceived Zoroaster who was instilled with the spirit of the plant.

According to tradition, Zoroaster received his revelation on a riverbank while preparing *parahaoma* for the *Ab-Zohr* (*Zatspram* 21.1), that is, for the symbolic purification of *Aban* (“the waters”). This symbolic purification is also evident in *Yasna* 68.1, where the celebrant makes good for the damage done to water by humanity: “These offerings, possessing *haoma*, possessing milk, possessing pomegranate, shall compensate thee”.

23.5 Comparison of haoma/soma

Beyond the establishment of a common origin of *haoma* and *soma* and numerous attempts to give that common origin a botanic identity, little has been done to compare the two. As Indologist Jan Houben also noted in the proceedings of a 1999 workshop on Haoma-Soma, “apart from occasional and dispersed remarks on similarities in structure and detail of Vedic and Zoroastrian rituals, little has been done on the systematic comparison of the two” (Houben, 2003, 9/1a).

Houben's observation is also significant in that, as of 2003, no significant comparative review of cultural/sacred Haoma/Soma had extended beyond Alfred Hillebrandt's 1891 comparison of the Vedic deity and the Zoroastrian divinity. (Hillebrandt, Alfred (1891). *Vedische Mythologie. I: Soma und verwandte Goetter*. Breslau: Koebner.)

All more recent studies that address commonality have dealt only with botanic identification of proto-Indo-Iranian **sauma*. Houben's workshop, the first of its kind, dealt with “the nature of the Soma/Haoma plant and the juice pressed from it” and that “the main topic of the workshop (was) the identity of the Soma/Haoma.” (Houben, 2003,

9/1b)

23.6 See also

- preparation and use of *parahaoma* in the *Ab-Zohr*, “offering to waters” .
- *Soma*, the Vedic equivalent of *Haoma*.
- other *Tree of life* concepts.

23.7 Bibliography

- Boyce, Mary (1979). *Zoroastrians: Their Religious Beliefs and Practices*. London: Routledge. ISBN 0-415-23903-6.
- Dhalla, Maneckji Nusserwanji (1938). *History of Zoroastrianism*. New York: OUP.
- Falk, Harry (1989). “Soma I and II” . *Bulletin of the School of Oriental and African Studies (BSOAS)* (London: UCL Press) **52/1** (1): 77–90. JSTOR 617914.
- Houben, Jan E. M. (May 4, 2003). “The Soma-Haoma problem” (– *Scholar search). *Electronic Journal of Vedic Studies* **9/1a**.
- Houben, Jan E. M. (May 4, 2003). “Report of the Workshop” (– *Scholar search). *Electronic Journal of Vedic Studies* **9/1b**.
- Mills, Lawrence Heyworth (trans.). *Yasna 9-11 (Hom Yasht)*. In Müller, Friedrich Max (ed.) (1887). *SBE*. Vol. 31. Oxford: OUP.
- Taillieu, Dieter and Boyce, Mary (2002). “Haoma” . *Encyclopaedia Iranica*. New York: Mazda Pub.

23.8 Text and image sources, contributors, and licenses

23.8.1 Text

- Tablet of Destinies (mythic item)** *Source:* [http://en.wikipedia.org/wiki/Tablet%20of%20Destinies%20\(mythic%20item\)?oldid=630943944](http://en.wikipedia.org/wiki/Tablet%20of%20Destinies%20(mythic%20item)?oldid=630943944) *Contributors:* Jake Nelson, Andromeda, Lectorar, Woohookitty, RussBot, Arjuna909, Welsh, Mmcannis, WingedEarth, Castanea dentata, NJMauthor, CharacterZero, Cydebot, Ntsimp, Jguard18, SummerPhD, Goldenrowley, Shulgi, R'n'B, Metatron's Cube, Jsrudd, Bobbinally, Gyozilla, DumZiBoT, Sumerophile, Addbot, Duck3333, AndersBot, Omnipaedista, FrescoBot, DrilBot, HiW-Bot, FinalRapture, Toddcourt1, Rossetti29 and Anonymous: 14
- Baetylus** *Source:* <http://en.wikipedia.org/wiki/Baetylus?oldid=632272523> *Contributors:* Magnus Manske, Mdebet, Wetman, Carlos-suarez46, PBS, Andycej, DavidBrooks, Polylerus, Ghirlandajo, RadioFan2 (usurped), NielsenGW, Elonka, Edgar181, Bluebot, TimBentley, William Allen Simpson, Fordmadoxfraud, Arb, Thijs!bot, Tiamut, Cynwolfe, SwiftBot, B33R, Master shepherd, TreasuryTag, Anarchangel, AlleborgoBot, SieBot, Hertz1888, LooiNL, VVVBot, Nownownow, DumZiBoT, Sumerophile, Addbot, Bob Burkhardt, GrouchoBot, BenzolBot, Camocon, ZéroBot, PBS-AWB, Y-barton, MALLUS, Helpful Pixie Bot, JBradyK, RichardMills65, Hmainsbot1 and Anonymous: 16
- Cintamani** *Source:* <http://en.wikipedia.org/wiki/Cintamani?oldid=640422363> *Contributors:* Eep², D6, Wiki-uk, RJFJR, Rjwilmsi, Asarelah, Nikkimaria, SmackBot, Elonka, Mangoe, Miuki, Portillo, Phuzion, Keahapana, Amalas, Thijs!bot, Nick Number, Valrith, Whitelotus 76, Asarhapi, Magioladitis, B9 hummingbird hovering, Gunkarta, Belovedfreak, Zerokitsune, S, Redtigerxyz, Rajasekhar1961, VolkovBot, Mightyhansa, Buddhipriya, Yaan, James McStub, Dakinijones, El bot de la dieta, GAT27, Scapler, Rickremember, Addbot, No essential nature, Cst17, 102orion, Ptbogourou, AnomieBOT, Mario777Zelda, Dirrival, Liquidluck, LucienBOT, RedBot, EmausBot, GoingBatty, Tommy2010, Sydbegabarrett, Hypernazo212, Tolly4bolly, Am.duchesneau, ClueBot NG, Helpful Pixie Bot, MUSASHI-JAPAN, BattyBot, L0bc1ty, Manuspanicker and Anonymous: 46
- Philosopher's stone** *Source:* <http://en.wikipedia.org/wiki/Philosopher's%20stone?oldid=643114451> *Contributors:* Tarquin, Patrick, Michael Hardy, Paul Barlow, Oliver Pereira, Dante Alighieri, Nixdorf, TakuyaMurata, William M. Connolley, Notheruser, Александър, Jimregan, Evercat, Glueball, Cherkash, Norwikian, Doradus, WhisperToMe, Maximus Rex, Furrykef, Itai, Wernher, Bevo, Optim, JorgeGG, RadicalBender, R3m0t, Merovingian, Meelar, UtherSRG, Alba, Kent Wang, Carnildo, Nagelfar, DocWatson42, Kbahey, Gtrmp, Dr spork, Nunh-huh, Fastfission, Mark Richards, Zumbo, Jorge Stolfi, Mboverload, Chameleon, PlatinumX, Mackeriv, Utcursch, Mike R, SamClayton, Icairns, Sam Hocesvar, SamSim, Brianjd, Ulflarsen, Tom X. Tobin, Jiy, Mindspillage, Discospinster, Rich Farmbrough, Andrew Maiman, Dbachmann, Zchangu, Khb3rd, Ground, Sfahey, Mairi, Gershwinrb, Bobo192, TomStar81, Meggar, Nectarflowed, Lkmorlan, Jojit fb, Rje, Brainy J, MPerel, Pharos, Alansohn, V2Blast, MrItty, Wiki-uk, Kotasik, Osias, Gaurav1146, SeanDuggan, DreamGuy, KJK::Hyperion, TaintedMustard, Godheval, Mattsday, SteinbDJ, Netkinetic, Firsfron, Imaginatorium, Mbeerman, Dangan4ever, Potatophone, Nuggetboy, T. Baphomet, Avitor, Damicatz, Paul Carpenter, Isnow, Zzyzx11, とある白い猫, ArCgon, Btyner, Jokubas, Tydaj, Radiant!, Mandarax, FreplySpang, Luigi2, Josh Parris, Search4Lancer, Rjwilmsi, Josiah Rowe, The wub, Thekohser, Platypus222, Yamamoto Ichiro, APC, FlaBot, Rune.welsh, Mitsukai, Bry9172, Krun, Spencerk, Jidan, Chobot, DaGizza, VolatileChemical, Starwind Amada, EamonnPKeane, Satanael, YurikBot, Ugha, Spacepotato, Mushin, Lordshmeckie, Phantomsteve, RussBot, Rocketgoat, Koffieyaho, Postglock, Pigman, DanMS, Gaius Cornelius, Theelf29, NawlinWiki, Daniel Pritchard, Wiki alf, Pagrashtak, Jtgibson, Jamesg, Pankon, Ragesoss, Lomn, Tony1, Alex43223, Morgan Leigh, Freddie10538, CLW, Rktect, Wknight94, Katana Geldar, Jezzabr, FF2010, Lt-wiki-bot, Lappado, Arthur Rubin, Tom Duff, Katieh5584, FallenWhiteStar, JDSpeeder1, Benandorsqueaks, Justice League 05, Syko, UltimatePyro, SmackBot, Elonka, Proof Reader, Colinstu, VigilancePrime, Dieboybun, Vald, Bomac, Jagged 85, Eskimbot, Rajah9, Plaidfury, Reviewgirlrika, Skizzik, Isaac Dupree, Kevinalewis, Chris the speller, Jprg1966, Dvangaal, Nightrunner, Da Vynici, Mkamensek, Sumahoy, Rrburke, VMS Mosaic, Underbar dk, DynamoDT, LordHoborgXVII, SashatoBot, ArglebargleIV, Nick Green, Green01, Mikejstevenson, Euchiasmus, James.S, Antireconciler, Comicist, Dblecros, Kanon6996, Freederick, Rhah, B7T, Lucio Di Madaura, Judgesurreal777, THE DARK ALCHEMIST, Sigon, Chovain, Tawkerbot2, TORR, CmdrObot, Belphegor192, N2e, Cydebot, A876, Goldfritha, Studerby, Amandajm, Dougweller, Chrislk02, Banditgeneral, DBaba, FastLizard4, Omicronperseis8, Crum375, PKT, DJBullfish, Bryan P. C. C., Epr123, Barticus88, Qwyrxian, Deborahjay, John254, Alientraveller, Paulsol, Dawnseeker2000, Justificatus, AntiVandalBot, Goldenrowley, Wayiran, Lklundin, Serpent's Choice, JAnDbot, Tony Myers, Omeganian, MarritzN, Ataltane, Karlhahn, Adamewhite, Vanish2, Kuaichik, Eahs, Svengoody, ***Ria777, Samjohnston, Elmic, Frotz, Gruff94, Grandia01, GimliDotNet, Arjun01, Nehwyn, R'n'B, CKnapp, Tgeairn, Nev1, Bitethesilverbullet, Maurice Carbonaro, Lhynard, Indematrix, Peko2, Sssuuuzzzaaannn, Squarelot, Zenithian, Maverick423, JamesPen, Victuallers, Dridus, Serotinal, Zerokitsune, Biglovinb, Mancus, Bonadea, Darkfrog24, REX, Omega ZX, VolkovBot, Cpmills, Tunnels of Set, IPSOS, Someguy1221, Melsaran, Martin451, Falcon8765, Anton H, Jeffels2, LOTRrules, Biscuitin, UnneededAplomb, GoonerDP, SieBot, Carluverdrum2004, Fabullus, Yintan, Keilana, Phil Bridger, Jack Pippin, Creatcher, Diego Grez, Arthurbuliva, ClueBot, Immbblueversion, UniQue tree, Plastikspork, EoGuy, Jan1nad, Pointillist, Excirial, Jammy0002, Alejandrocaro35, Ngebendi, Dchat344, 7&6=thirteen, Holothurion, Cybermewtwo, Joshua Arent, Kakofonous, Naturada137, JDPHD, Perdustin, Editor2020, Kezzran, XLinkBot, Lycanthrope321, Valtyr, Bluekirty, Highbrowser, Nicolae Coman, Khunglongcon, PL290, MystBot, Addbot, Swordkilling, Some jerk on the Internet, CanadianLinuxUser, NjardarBot, Glane233, ChenzwBot, Tide rolls, Al3xil, ماني, Jemgarvey, Ettrig, Luckas-bot, Yobot, VengeancePrime, TaBOT-zerem, Nutfortuna, Aboalbiss, Kookyuni, Wdueck, AnomieBOT, TParis, Nick UA, Materialschemist, Citation bot, Storying, Suddha, I Feel Tired, KingBOBO-MMXVIII, Vanished user xlvmskgm4k, TudorTulok, Ewilen, J04n, Omnipaedista, Mathonius, Calcinations, Ediug, Ehird, Chaheel Riens, Poofy10101012, FrescoBot, LazyLaidBackEditor, Aldous Graves, Machine Elf 1735, Pinethicket, SpaceFlight89, Brightonr, Andysarts, Pollinosiss, Electro, Lotje, Davish Krail, Gold Five, MasterMetalAlchemist, Tbhotch, Arussom, Noommos, Orphan Wiki, Juanita Saenz S, Immunize, Mk5384, Syncategoremata, Smitty1337, Yoimjoederememberit, Tommy2010, Extinct7, Wikipelli, Wbeer, Mark44404, Bahudhara, Wikz1923, Unreal7, Joshlepaknpa, Chiccoz123, Wayne Slam, Abacatabacaxi, Puffin, MrAlfanz, AndyTheGrump, LZ6387, Whoop whoop pull up, ClueBot NG, Jack Greenmaven, Ziziphusjujuba, Muon, Braincricket, Dream of Nyx, Imyourfoot, Widr, Helpful Pixie Bot, Knightke23, Titodutta, DBigXray, Jeraphine Gryphon, Quentin Daniels PhD, Will Timony, Ph.D, Roberticus, Car Henkel, Cornelius383, PhnomPencil, Hurricanefan25, JohnChrysostom, Mark Arsten, Lawrus, O-Amin, Dentalplanisa, MrBill3, Liam987, Alchemist216, Nurmurad, Mogism, Ashokaishaya, Helpthelambsnow, Frosty, Mystwriter, I am One of Many, I don't want you to know me, Lesmocasanova, Danielisthesickest, Stone's Alchemy, RainCity471, SakuraOnfire, Jackmcbarn, Selenicereus13, Micahmotley, Alchemist15, Bruntaz, Sarr Cat, Jmrico01 and Anonymous: 601
- Sessho-seki** *Source:* <http://en.wikipedia.org/wiki/Sessho-seki?oldid=640286354> *Contributors:* Amcaja, Nnh, DocWatson42, Rich Farmbrough, Shimeru, MikeDockery, Rwalker, That Guy, From That Show!, Paladinltd, Iokseng, Addbot, DSisypBot, EmausBot, WikitanvirBot, ZéroBot, H3llBot, Joeymigs, Dolove436, Erikkup and Anonymous: 2

- **Singasteinn** *Source:* <http://en.wikipedia.org/wiki/Singasteinn?oldid=567616554> *Contributors:* Pol098, BD2412, Bloodofox, Mack2, Verkhovensky, Nyttend, Deanlaw, Tomas e, Addbot, Yngvadottir, LilHelpa and Helpful Pixie Bot
- **Llech Ronw** *Source:* <http://en.wikipedia.org/wiki/Llech%20Ronw?oldid=572051884> *Contributors:* Yobot, Bellerophon, Gwyn-ap-Nudd and Antsraid
- **Adder stone** *Source:* <http://en.wikipedia.org/wiki/Adder%20stone?oldid=631053858> *Contributors:* Bryan Derksen, Jeffq, Alan Liefting, Bender235, Ogress, SteinbDJ, Obersachse, JdforresterBot, MacRusgail, Mordicai, Pigman, CambridgeBayWeather, Theelf29, Asarelah, SmackBot, Chris the speller, Wanjuscha, MessedRobot, Synergy, Bookgrll, Rosser1954, NigelR, Goldenrowley, Vendettax, !paradigm!, Kernow62, Captain panda, FruitMonkey, VolkovBot, Zuzzerack, Addbot, Jim1138, Piano non troppo, Xxglennxx, Lionel June, Saggiophil, PaleCloudedWhite, NeverDoING, Phoenixred, Discordion, Pietro13 and Anonymous: 5
- **Lyngurium** *Source:* <http://en.wikipedia.org/wiki/Lyngurium?oldid=608301819> *Contributors:* Nikkimaria, Woodroar, Waerloeg, David Eppstein, Johnbod, AnomieBOT, DoctorKubla and Anonymous: 1
- **Toadstone** *Source:* <http://en.wikipedia.org/wiki/Toadstone?oldid=641443698> *Contributors:* Skysmith, Graeme Bartlett, Leveret, Varlaam, Arthur Holland, Jnestorius, Mandarax, BD2412, Robert Prummel, Bhny, Asarelah, Attilios, SmackBot, The Man in Question, P64, Savethesloths, Mariehuynh, GDonato, Biscuitin, Lawrence Cohen, NonvocalScream, Addbot, Lightbot, Psaywer1972, Geopersona, FrescoBot, Pepper, OgreBot, Lotje, SporkBot, Spicemix, Manytexts, Morgan Riley, Phoenixred, AllenZh, ChrisGualtieri, Curlymanjaro, Mrjohnafen and Anonymous: 6
- **Stone of Scone** *Source:* <http://en.wikipedia.org/wiki/Stone%20of%20Scone?oldid=642909188> *Contributors:* TwoOneTwo, Derek Ross, ClaudeMuncey, Berek, Malcolm Farmer, Fredbauder, Isis, Montrealais, Someone else, Chuq, Infrogmation, Fred Bauder, Gabbe, IZAK, TUF-KAT, Salsa Shark, Nikai, Kwekubo, John K, WolfgangRieger, Charles Matthews, Adam Bishop, Reddi, DJ Clayworth, Indefatigable, Scalasaig, RedWolf, Big Jim Fae Scotland, Ojigiri, Timrollpickering, JackofOz, Superm401, Cbane, Ancheta Wis, Wiglaf, Lupin, Jonathan O'Donnell, Daibhid C, WhiteDragon, Doops, Anáirion, SAMAS, Neutrality, Wadsworth, Zondor, Jakro64, Conte Giacomo, Solitude, Cnyborg, Smyth, Warpflyght, LindsayH, Holford, Jnestorius, Cybe, Kwamikagami, Jonathan Drain, JW1805, Man vyi, MPLX, Alansohn, MikeMaughan, GeorgeStepanek, Benson85, Ayrshire—77, Skyring, Ceyockey, Deror avi, Dismas, Bruce89, Richard Arthur Norton (1958-), Pol098, Elmarco, Damicatz, Funhistory, RxS, Reisio, Rjwilmsi, Angusmclellan, Iolaire, Lionel Elie Mamane, Cassowary, FlaBot, Ground Zero, Gillian Tipson, Oliver Chettle, MacRusgail, Str1977, Kmccook, Gareth E Kegg, Eamon-nPKeane, Hairy Dude, Kordas, Google, Hydrargyrum, Gaius Cornelius, Eleassar, Grafen, Irishguy, Dmaestoso, Dissolve, Ms2ger, Poppy, OtherDave, JQF, Modify, Mais oui!, Bluezy, Cmglee, SmackBot, Elonka, Verne Equinox, Gilhuus, Eskimbot, WARendfeld, Hmains, Valley2city, Hibernian, Wilybadger, AussieLegend, OrphanBot, Krsont, Igor Zeiger, The PIPE, Esrever, Wibbble, Bucksburg, Snow cat, BillFlis, Korovioff, NJA, AnonymousOrc, TheMagician, Sam2049, Twas Now, DavidOaks, Eluchil404, Tawkerbot2, Nydas, Mvdleeuw, Rcpateron, Walgamanus, Sorbus, Marmurr1916, Ty683g542, CZeke, Gioto, Brendandh, Richard n, Canadian-Bacon, Glitterspray, Defective, Hut 8.5, Denimadept, Joshua, Magioladitis, WolfmanSF, Hroðulf, Meredyth, Lubumbashi, QuizzicalBee, Giggy, CoyoteOfTruth, Lost tourist, Laura1822, Grandia01, Keith D, Jobbus McKnockey, Tomsloxmax, Boznia, Jacquessmit, Santiperez, GS3, Ntrval, AndrewJFulker, Duchamps comb, Derekbd, Spankleburger, Gwinva, Nedrutland, AmsLitFest, JimmyKooch, Flyer22, Cameron, Ptolemy Caesarion, Lightmouse, Hobartimus, Kilted Lass, Vereverde, Presidentman, Edifyyo, Michael A Clark, Blondish, ClueBot, Jackollie, Stonedinvenice, TheOldJacobite, Alistairgd, Davelev74, Dcd139, PixelBot, Ykh Wong, Qwertyco, M.O.X, Light show, Rds865, DumZiBoT, Scapler, Haircut108, WikHead, Notuncurious, Surtscina, Addbot, Some jerk on the Internet, Barsoomian, Knight of Truth, Kristianorsten, Lihaas, Tassedethe, Sonal sh, Lucas-bot, Yobot, DisillusionedBitterAndKnackered, MJM74, AnomieBOT, Hunnjazal, Jamiemaloneycoreg, Cameron Scott, Trahelliven, Sabrebd, Rubiscous, Austan316, FrescoBot, Dger, Lyrelle Everyne, Davey888, Citation bot 1, JRScotia, I dream of horses, Rob Roy McGregor, OTWiki, RedBot, Mediatech492, Full-date unlinking bot, Kibi78704, FoxBot, Thrissel, NickVertical, Rettens2, Vrenator, BRFC98, Brianann MacAmhlaidh, Reach Out to the Truth, RjwilmsiBot, EmausBot, Macoishin, Jamezz99, Philippe (WMF), GoatGod, ZéroBot, Angus2K10, Red8Doori, Uthican, Orange Suede Sofa, Bill william comp-ton, ClueBot NG, 12jfoote, MikeGradone, Harpervalley, StarGirlD, Frietjes, Helpful Pixie Bot, Ulfli, Gorthian, Cerulean Centurion, MirabileOpus, Cajflem, BattyBot, Doowopbaby, ChrisGualtieri, Souparadox, DaithiOBrien2012, Davoniac, Gomach, ShipMaster1990, Piperboy9, EvilScotsmanS7, Johnsoniensis, Kelvinbrig and Anonymous: 252
- **Sledovik** *Source:* <http://en.wikipedia.org/wiki/Sledovik?oldid=545448803> *Contributors:* Kwamikagami, Feezo, Woohookitty, Fyrael, Lightbot, Yobot, Rcsprinter123, Khakhalin, RudolfRed and Khazar2
- **Lia Fáil** *Source:* <http://en.wikipedia.org/wiki/Lia%20F%C3%A1il?oldid=636271369> *Contributors:* Auric, Critto, Ferganim, WpZurp, Zondor, Conte Giacomo, O'Dea, Rich Farmbrough, Jnestorius, CanisRufus, QuartierLatin1968, CDN99, Evangeline, Nicknack009, Richard Arthur Norton (1958-), Ardferrn, Cuchullain, Mana Excalibur, Rjwilmsi, Q11, Whateley23, Str1977, Srleffler, Ariasne, Snappy, RussBot, Pigman, Eleassar, Takeshi316, Grafen, Irishguy, Dlyons493, Open2universe, Nae'blis, Mais oui!, Scolaire, SmackBot, Elonka, TimBentley, Joe Byrne, Hibernian, Trekphiler, Cripipper, OrphanBot, Hgilbert, DMacks, Ohconfucius, Phydend, Thijs!bot, Brendandh, MikeLynch, Jacquessmit, Tiyoringo, Santiperez, Hugo999, Capsot, Varven, TheOldJacobite, Excirial, PixelBot, Nownownow, Muro Bot, Tameamseo, Addbot, Narayan, Yobot, Hohenloh, The Emperor's New Spy, AnomieBOT, Alessandro Migliore, Citation bot, Xqbot, Cavila, RubberTyres, Jmudge, RedBot, Visite fortuitement prolongée, Dewritech, Bannerguy, BearsRideLions, Mjbmrbot, TheConduqtor, Harpervalley, Lairbhan, Frenchmalawi, Fobrien819, Monkbot and Anonymous: 42
- **Thunderstone (folklore)** *Source:* [http://en.wikipedia.org/wiki/Thunderstone%20\(folklore\)?oldid=628520581](http://en.wikipedia.org/wiki/Thunderstone%20(folklore)?oldid=628520581) *Contributors:* DavidW-Brooks, Emperor, Charles Matthews, Auric, MacGyverMagic, Dbachmann, Reuben, Woohookitty, MarcoTolo, FlaBot, Srleffler, Yurik-Bot, Dsda, SmackBot, Alex earlier account, Storm05, In Flames, Iridescent, Chris55, Pufnstuf, Loudsox, TheJosh, Prolog, TXiKiBoT, Eriert003, This, that and the other, Bryndel, Iohannes Animosus, Addbot, Luckas-bot, AnomieBOT, Alex contributing, Indiansummermh, Omnipaedia, FrescoBot, EmausBot, WikitanvirBot, Moswentto, Tommy2010, Jacobwhite, PatHadley and Anonymous: 17
- **Gjöll** *Source:* <http://en.wikipedia.org/wiki/Gj%C3%B6ll?oldid=540432768> *Contributors:* Nagelfar, Joe Decker, Avocado, Helios, Yurik-Bot, Bloodofox, Sardanaphalus, SmackBot, MalafayaBot, Cerdic, Alaibot, הַכֶּרֶד, Blindsnyper, VolkovBot, TXiKiBoT, Hana1999jp, Addbot, LaaknorBot, AndersBot, ErikTheBikeMan, Xqbot, DrilBot and Anonymous: 3
- **Batrachite** *Source:* <http://en.wikipedia.org/wiki/Batrachite?oldid=627715305> *Contributors:* Brian0918, A Softer Answer, Biscuitin, WereSpielChequers, Rickremember, A930913, Manytexts and Anonymous: 2
- **Aglaophotis** *Source:* <http://en.wikipedia.org/wiki/Aglaophotis?oldid=565986933> *Contributors:* Jengod, Dogface, Necrothesp, Pedant, Bobo192, Remuel, Panaru, Danharm, SmackBot, Uthbrian, Tenka Muteki, Disavian, Veyklevar, WhoSaid?, Alaibot, Siberianhusky89, ***Ria777, Rettetast, Voorlandt, WereSpielChequers, Addbot, Yobot, SBHans13, Hula Hup, Plantdrew and Anonymous: 17

- **Fern flower** *Source:* <http://en.wikipedia.org/wiki/Fern%20flower?oldid=638580624> *Contributors:* Menchi, Altenmann, Ornil, Pigman, Apokryltaros, Hardyplants, Bigturtle, Iridescent, Hugo.arg, Xact, Bezvardis, Steel1943, VolkovBot, Philaweb, Zalktis, Mynamaisnotpj, APH, MystBot, Addbot, USchick, Zorrobot, Luckas-bot, AnomieBOT, Xqbot, J04n, GrouchoBot, Geimeris, Jesse V., EmausBot, BG19bot, Vert33 and Anonymous: 20
- **Hungry grass** *Source:* <http://en.wikipedia.org/wiki/Hungry%20grass?oldid=566369910> *Contributors:* Lunaverse, Ziggurat, Rjwilmsi, Pigman, Veessicle, James.S, Lightbot, K kisses, Westernskames and Anonymous: 2
- **Lotus tree** *Source:* <http://en.wikipedia.org/wiki/Lotus%20tree?oldid=643497087> *Contributors:* Ant, Bogdangiusca, WolfgangRieger, Chl, MPF, Andycjp, Ellsworth, Bobo192, Wiki-uk, Jjhake, Mahlum, TDogg310, Allens, SmackBot, Elonka, Tree Biting Conspiracy, Sohale, Cydebot, BetacommandBot, Goldenrowley, Danny lost, Hiplibrarianship, Anakin101, Niceguyedc, Freedom in truth, Editor2020, Addbot, John Fiander, Luckas-bot, Yobot, MLKLewis, LilyKitty, Tbhotch, ZéroBot, Scottzurek, Plantdrew and Anonymous: 13
- **Moly (herb)** *Source:* [http://en.wikipedia.org/wiki/Moly%20\(herb\)?oldid=633969729](http://en.wikipedia.org/wiki/Moly%20(herb)?oldid=633969729) *Contributors:* PBS, Dbachmann, Stemonitis, EamonnPKeane, Odyssees, SmackBot, Hibbleton, K3vin, Dougweller, PamD, Antiphus, Svyatoslav, Perry mason, Eruhildo, Sterlingjones, Someguy1221, Hebele, Keilana, ClueBot, LukeShu, Holothurion, Maine12329, Dthomsen8, Addbot, Dawynn, Tothwolf, Bt underwood, Symmerhill, Jack5150, Bob Burkhardt, Doulos Christos, FrescoBot, BenzolBot, Helicopter, Lucas Thoms, PBS-AWB, BlueNose101, Plantdrew, Jackson Gumprecht, Tophet and Anonymous: 25
- **Raskovnik** *Source:* <http://en.wikipedia.org/wiki/Raskovnik?oldid=634398531> *Contributors:* Nikola Smolenski, Rich Farmbrough, Xezbeth, Bender235, DePiep, TodorBozhinov, Eleassar, Evlekis, Peter Horn, Luigifan, JAnDbot, SovietCanuck, Cfrydj, TXiKiBoT, VVVladimir, DumZiBoT, Babyblue8, Addbot, Luckas-bot, GrouchoBot, Jezhotwells, Сръпјајое, Citation bot 1, RjwilmsiBot, Лобачев Владимир, Rcsprinter123, Zoupan, MerllwBot, Helpful Pixie Bot, Plantdrew, Planetary Chaos Redux, Bohova, Monkbob and Anonymous: 7
- **Haoma** *Source:* <http://en.wikipedia.org/wiki/Haoma?oldid=563631281> *Contributors:* Mav, Michael Hardy, Paul Barlow, Rich Farmbrough, Dbachmann, Chirag, Kelly Martin, Sburke, Qwertyus, Rjwilmsi, Koavf, FlaBot, DaGizza, SmackBot, Hmains, Dalrymple, Full-stop, Bejnar, Euchiasmus, Danuel, ***Ria777, VolkovBot, Stealtheepiscopalian, Sagi2007, Warrior4321, Addbot, DOI bot, Lightbot, Xinstalker, Citation bot, Citation bot 1, RYUS, CitationCleanerBot, Makecat-bot and Anonymous: 11

23.8.2 Images

- **File:Amaterasu_cave_crop.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/d/d1/Amaterasu_cave_crop.jpg *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Ambox_important.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/b/b4/Ambox_important.svg *License:* Public domain *Contributors:* Own work, based off of Image:Ambox scales.svg *Original artist:* Dsmurat (talk · contribs)
- **File:Baetylus_(sacred_stone).jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/9/9f/Baetylus_%28sacred_stone%29.jpg *License:* CC BY-SA 3.0 *Contributors:* This file has been **extracted** from another image: File:Bronze-Uranus Antoninus-Elagabal stone-SGI 4414.jpg.
Original artist: Saperaud (Original image)
- **File:Bifaz_de_Atapuerca_(TG10).jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/7/7d/Bifaz_de_Atapuerca_%28TG10%29.jpg *License:* Public domain *Contributors:* Own work *Original artist:* José-Manuel Benito Álvarez (España) → Locutus Borg
- **File:Blodeuwedd_and_Gronw.jpeg** *Source:* http://upload.wikimedia.org/wikipedia/en/5/5a/Blodeuwedd_and_Gronw.jpeg *License:* PD-US *Contributors:* 'Celtic Myth & Legend', Charles Squire,
Original artist: E. Wallcousins
- **File:Bodl_Douce88_roll217.1_frame6.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/f/f0/Bodl_Douce88_roll217.1_frame6.jpg *License:* Public domain *Contributors:* http://digital.bodleian.ox.ac.uk/external_collection?col=8cd5db5ed9534a5c85185a50141f0276 *Original artist:* Unknown miniaturist late 13th century
- **File:Boucher_de_Perthes.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/9/90/Boucher_de_Perthes.jpg *License:* Public domain *Contributors:* <a data-x-rel='nofollow' class='external text' href='http://gallica.bnf.fr/'>Bibliothèque nationale de France here *Original artist:* Lithography by Pierre-Louis-Henri Grévedon, photograph Dubosq, uploaded, stitched and restored by Jebulon
- **File:Commons-logo.svg** *Source:* <http://upload.wikimedia.org/wikipedia/en/4/4a/Commons-logo.svg> *License:* ? *Contributors:* ? *Original artist:* ?
- **File:Coronation_Chair_and_Stone_of_Scone_Anonymous_Engraver_Published_in_A_History_of_England_(1855).jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/c/cf/Coronation_Chair_and_Stone_of_Scone_Anonymous_Engraver_Published_in_A_History_of_England_%281855%29.jpg *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Edit-clear.svg** *Source:* <http://upload.wikimedia.org/wikipedia/en/f/f2/Edit-clear.svg> *License:* Public domain *Contributors:* The Tango! Desktop Project. *Original artist:* The people from the Tango! project. And according to the meta-data in the file, specifically: “Andreas Nilsson, and Jakub Steiner (although minimally).”
- **File:Ephedra_distachya.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/a/a2/Ephedra_distachya.jpg *License:* CC-BY-SA-3.0 *Contributors:* ? *Original artist:* ?
- **File:European_hedgehog_(Erinaceus_europaeus).jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/8/84/European_hedgehog_%28Erinaceus_europaeus%29.jpg *License:* CC BY-SA 2.5 *Contributors:* Own work - please see Soil-Net project website <http://www.soil-net.com/album> *Original artist:* Gaudete
- **File:Extraction_d'une_crapaudine.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/2/2a/Extraction_d%27une_crapaudine.jpg *License:* Public domain *Contributors:* Retrieved from http://www.nhm.ac.uk/nature-online/earth/fossils/fossil-folklore/fossil_types/fish_teeth03.htm *Original artist:* Inconnus

- **File:Faravahar.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/7/77/Faravahar.svg> License: CC-BY-SA-3.0 Contributors: Transferred from en.wikipedia Original artist: Original uploader was Ploxhoi at en.wikipedia
- **File:Feuerstein_mit_Loch-Huehnergott.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/5/57/Feuerstein_mit_Loch-Huehnergott.jpg License: CC BY-SA 2.0 Contributors: ? Original artist: ?
- **File:Folder_Hexagonal_Icon.svg** Source: http://upload.wikimedia.org/wikipedia/en/4/48/Folder_Hexagonal_Icon.svg License: Cc-by-sa-3.0 Contributors: ? Original artist: ?
- **File:Goryeo-Kshitigarbha_(Chijang)-late.14c.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/6/61/Goryeo-Kshitigarbha_%28Chijang%29-late.14c.jpg License: Public domain Contributors: http://www.metmuseum.org/toah/ho/07/eak/hob_29.160.32.htm Original artist: Unidentified artist
- **File:HMB_Steinaxtmanufaktur_Vinelz_Jungsteinzeit_2700_BC.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/d/d7/HMB_Steinaxtmanufaktur_Vinelz_Jungsteinzeit_2700_BC.jpg License: CC BY 3.0 Contributors: Own photograph by Sandstein Original artist: ?
- **File:Imperial_State_Crown2.JPG** Source: http://upload.wikimedia.org/wikipedia/commons/8/8e/Imperial_State_Crown2.JPG License: Public domain Contributors: Own work Original artist: User:Aleister Crowley CSvBibra
- **File:Irish_clover.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/0/0c/Irish_clover.jpg License: CC-BY-SA-3.0 Contributors: ? Original artist: ?
- **File:Japan-myth-stub.gif** Source: <http://upload.wikimedia.org/wikipedia/commons/f/fc/Japan-myth-stub.gif> License: Public domain Contributors:
- **Oni netsuke front.jpg** Original artist: deerstop.
- **File:JosephWright-Alchemist.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/9/97/JosephWright-Alchemist.jpg> License: Public domain Contributors: en.wikipedia original source: <http://www.ibiblio.org/wm/paint/auth/wright/> Original artist: Joseph Wright of Derby
- **File:Kuniteru_Gozu_dragon.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/e/e9/Kuniteru_Gozu_dragon.jpg License: Public domain Contributors: ? Original artist: ?
- **File:Lepidotes_elvensis_skull.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/9/9b/Lepidotes_elvensis_skull.jpg License: CC BY-SA 2.0 Contributors: Lepidotes elvensis Original artist: Jeff Kubina from the milky way galaxy
- **File:Maesilea_quadrifolia_denjisou01.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/9/9b/Maesilea_quadrifolia_denjisou01.jpg License: CC-BY-SA-3.0 Contributors: ? Original artist: ?
- **File:ManiStone.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/a/a8/ManiStone.jpg> License: Public domain Contributors: A summer in high Asia Original artist: F E S Adair
- **File:Michael_Maier_Atalanta_Fugiens_Emblem_21.jpeg** Source: http://upload.wikimedia.org/wikipedia/commons/a/ad/Michael_Maier_Atalanta_Fugiens_Emblem_21.jpeg License: Public domain Contributors: Atalanta Fugiens Original artist: Michael Maier
- **File:Mjollnir_icon.png** Source: http://upload.wikimedia.org/wikipedia/commons/9/9d/Mjollnir_icon.png License: Public domain Contributors: ? Original artist: ?
- **File:Osmunda_regalis1.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/9/90/Osmunda_regalis1.jpg License: CC-BY-SA-3.0 Contributors: ? Original artist: ?
- **File:PD-icon.svg** Source: <http://upload.wikimedia.org/wikipedia/en/6/62/PD-icon.svg> License: ? Contributors: ? Original artist: ?
- **File:Palm_tree_symbol.svg** Source: http://upload.wikimedia.org/wikipedia/commons/0/0b/Palm_tree_symbol.svg License: Public domain Contributors: DarkEvil, based on en:Image:Palmsymbol.png. Original artist: DarkEvil
- **File:Pruszkowski_Fern_flower.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/2/2e/Pruszkowski_Fern_flower.jpg License: Public domain Contributors: cyfrowe.mnw.art.pl Original artist: Witold Pruszkowski
- **File:Question_book-new.svg** Source: http://upload.wikimedia.org/wikipedia/en/9/99/Question_book-new.svg License: Cc-by-sa-3.0 Contributors: Created from scratch in Adobe Illustrator. Based on Image:Question book.png created by User:Equazcion Original artist: Tkgd2007
- **File:Sassyouseki,nasu-town,japan.JPG** Source: <http://upload.wikimedia.org/wikipedia/commons/c/ce/Sassyouseki%2Cnasu-town%2Cjapan.JPG> License: CC BY 2.5 Contributors: Own work Original artist: katorisi
- **File:Sledovik_stone_in_Mendelevo_Russia.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/2/20/Sledovik_stone_in_Mendelevo_Russia.jpg License: Public domain Contributors: Own work Original artist: Khakhalin
- **File:Snowdrop_Galanthus_elwesii.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/f/fa/Snowdrop_Galanthus_elwesii.jpg License: CC-BY-SA-3.0 Contributors: ? Original artist: ?
- **File:Squaredcircle.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/0/09/Squaredcircle.svg> License: Public domain Contributors: Originally from en.wikipedia; description page is/was here. Original artist: Original uploader was Frater5 at en.wikipedia
- **File:Stone_of_Scone_replica.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/b/b0/Stone_of_Scone_replica.jpg License: CC BY 2.0 Contributors: <http://www.flickr.com/photos/sarniebill/3481265834/> Original artist: sarniebill
- **File:Stone_of_scone_replica_170609.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/a/aa/Stone_of_scone_replica_170609.jpg License: CC BY-SA 3.0 Contributors: Own work Original artist: Bubobubo2
- **File:Symbol_neutral_vote.svg** Source: http://upload.wikimedia.org/wikipedia/en/8/89/Symbol_neutral_vote.svg License: Public domain Contributors: ? Original artist: ?
- **File:Symbol_support_vote.svg** Source: http://upload.wikimedia.org/wikipedia/en/9/94/Symbol_support_vote.svg License: Public domain Contributors: ? Original artist: ?
- **File:Tara_stone.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/c/c2/Tara_stone.jpg License: CC-BY-SA-3.0 Contributors: Originally from en.wikipedia; description page is/was here. Original artist: Original uploader was Verdasuno at en.wikipedia
- **File:Почаїв_(43).JPG** Source: http://upload.wikimedia.org/wikipedia/commons/1/1a/%D0%9F%D0%BE%D1%87%D0%B0%D1%97%D0%B2_%2843%29.JPG License: Public domain Contributors: Own work Original artist: Roman Zacharij

23.8.3 Content license

- Creative Commons Attribution-Share Alike 3.0

Chapter 1

Ambrosia

For other uses, see Ambrosia (disambiguation).

In ancient Greek mythology, *ambrosia* (Greek: ἀμβροσία, “of the immortals” ^{*}[1]) is sometimes the food or



The Food of the Gods on Olympus (1530), *majolica* dish attributed to Nicola da Urbino

drink of the Greek gods, often depicted as conferring *longevity* or *immortality* upon whoever consumed it.*[2] It was brought to the gods in *Olympus* by *doves*,*[3] so it may have been thought of in the Homeric tradition as a kind of divine exhalation of the Earth.

Ambrosia is sometimes depicted in ancient art as distributed by a *nymph* labeled with that name.*[4] In the myth of *Lycurgus*, an opponent to the wine god *Dionysus*, violence committed against *Ambrosia* turns her into a grapevine.

1.1 Definition

For its Indian equivalent, see *Amrita*.

Ambrosia is very closely related to the gods' other form of sustenance, *nectar*. The two terms may not have originally been distinguished;*[5] though in *Homer's* poems *nectar* is usually the drink and *ambrosia* the food of the gods; it was with *ambrosia* *Hera* “cleansed all defilement from her lovely flesh” ,*[6] and with *ambrosia* *Athena* prepared *Penelope* in her sleep,*[7] so that when she appeared for the final time before her suitors, the effects of years had been stripped away, and they were inflamed with passion at the sight of her. On the other hand, in *Alcman*,*[8] *nectar* is the food, and in *Sappho**[9] and *Anaxandrides*, *ambrosia* is the drink.*[10] When a character in *Aristophanes' Knights* says, “I dreamed the goddess poured *ambrosia* over your head—out of a ladle,” the homely and realistic ladle brings the ineffable moment to ground with a thump. Both descriptions, however, could be correct as *Ambrosia* could be a liquid that is considered a meal (much like how soup is labeled the same).

The consumption of *ambrosia* was typically reserved for divine beings. Upon his assumption into immortality on *Olympus*, *Heracles* is given *ambrosia* by *Athena*, while the hero *Tydeus* is denied the same thing when the goddess discovers him eating human brains. In one version of the myth of *Tantalus*, part of *Tantalus'* crime is that after tasting *ambrosia* himself, he attempts to steal some away to give to other mortals.*[11] Those who consume *ambrosia* typically had not blood in their veins, but *ichor*.*[12]

Both *nectar* and *ambrosia* are fragrant, and may be used as *perfume*: in the *Odyssey* *Menelaus* and his men are disguised as seals in untanned seal skins, “and the deadly smell of the seal skins vexed us sore; but the goddess saved us; she brought *ambrosia* and put it under our nostrils.”*[13] *Homer* speaks of *ambrosial* raiment, *ambrosial* locks of hair, even the gods' *ambrosial* sandals.

Among later writers, *ambrosia* has been so often used with generic meanings of “delightful liquid” that such late writers as *Athenaeus*, *Paulus* and *Dioscurides* employ it as a technical terms in contexts of cookery,*[14] medicine,*[15] and botany.*[16] *Pliny* used the term in connection with different plants, as did early herbalists.*[17]

Additionally, some modern *ethnomycologists*, such as *Danny Staples*, identify *ambrosia* with the *hallucinogenic* mushroom *Amanita muscaria*: “it was the food of the gods, their *ambrosia*, and *nectar* was the pressed sap of its juices” , *Staples* asserts.*[18]

W. H. Roscher thinks that both *nectar* and *ambrosia* were kinds of *honey*, in which case their power of conferring immortality would be due to the supposed healing and cleansing powers of *honey*, which is in fact anti-septic, and because fermented *honey* (*mead*) preceded *wine* as an *entheogen* in the Aegean world; on some Minoan seals, goddesses were represented with *bee* faces (compare *Merope* and *Melissa*).

Propolis, a hive product also known for its sweet fruity taste, is used as a remedy for sore throats, and there are many modern proprietary medicines which use *honey* as an ingredient.

1.2 Etymology

The concept of an immortality drink is attested in at least two *Indo-European* areas: Greek and *Sanskrit*. The Greek ἀμβροσία (*ambrosia*) is semantically linked to the *Sanskrit* अमृत (*amṛta*) as both words denote a drink or food that gods use to achieve immortality. The two words appear to be derived from the same *Indo-European* form **n-mṛ-to-*, “immortal” (*n-*: negative prefix from which the prefix *a-* in both Greek and *Sanskrit* are derived; *mṛ-*: zero grade of **mer-*, “to die”; and *-to-*: adjectival suffix). A semantically similar etymology exists for *nectar*, the beverage of the gods (Greek: νέκταρ *néktar*) presumed to be a compound of the *PIE* roots **nek-*, “death”, and **-tar*, “overcoming”.

However, the connection that has derived *ambrosia* from the Greek prefix *a-* (“not”) and the word *brotos* (“mortal”

), hence the food or drink of the immortals, has been questioned as coincidental by some modern linguists.*[19]

1.3 Other examples in mythology



Thetis anoints Achilles with ambrosia, by Johann Balthasar Probst (1673–1748)

- In one version of the story of the birth of **Achilles**, **Thetis** anoints the infant with ambrosia and passes the child through the fire to make him immortal but **Peleus**, appalled, stops her, leaving only his heel unimmortalised (*Argonautica* 4.869-879).
- In the *Iliad* xvi, **Apollo** washes the black blood from the corpse of **Sarpedon** and anoints it with ambrosia, readying it for its dreamlike return to Sarpedon's native **Lycia**. Similarly, **Thetis** anoints the corpse of **Patroclus** in order to preserve it. Additionally, both ambrosia and nectar are depicted as **unguents** (xiv. 170; xix. 38).
- In the *Odyssey*, **Calypso** is described as having “spread a table with ambrosia and set it by **Hermes**, and mixed the rosy-red nectar.” It is ambiguous whether he means the ambrosia itself is rosy-red, or if he is describing a rosy-red nectar **Hermes** drinks along with the ambrosia. Later, **Circe** mentions to **Odysseus*** [20] that a flock of doves are the bringers of ambrosia to **Olympus**.
- In the *Odyssey* (ix.345–359), **Polyphemus** likens the wine given to him by **Odysseus** to ambrosia and nectar.
- One of the impieties of **Tantalus**, according to **Pindar**, was that he offered to his guests the ambrosia of the Deathless Ones, a theft akin to that of **Prometheus**, **Karl Kerényi** noted (in *Heroes of the Greeks*).
- In the **Homeric hymn** to **Aphrodite**, the goddess uses “ambrosian oil” as perfume, “divinely sweet, and made fragrant for her sake.”
- In the story of *Cupid and Psyche* as told by **Apuleius**, **Psyche** is given ambrosia upon her completion of the quests set by **Venus** and her acceptance on **Olympus**. After she partakes, she and **Cupid** are wed as gods.
- Some ancient Egyptian statues of **Anubis** read, “...I am death...I eat ambrosia and drink blood...” which hints that ambrosia is a food of some sort.
- In the *Aeneid*, **Aeneas** encounters his mother in an alternate, or illusory form. When she became her godly form “Her hair's ambrosia breathed a holy fragrance.” (pp. 13)

1.4 Lycurgus of Thrace and Ambrosia

Further information: **Lycurgus (Thrace)**

Lycurgus of Thrace, an antagonist of **Dionysus**, forbade the cult of **Dionysus**, whom he drove from **Thrace**, and was driven mad by the god. In his fit of insanity he killed his son, whom he mistook for a stock of mature **ivy**, and the nymph **Ambrosia**, who was transformed into the **grapevine**.

1.5 See also

- **Ichor**, blood of the Greek gods, related to ambrosia.
- **Amrita**, of **Hindu** mythology, a drink which confers immortality on the gods, and a **cognate** of ambrosia.
- **Soma**, a ritual drink of importance among the early Indo-Iranians, and the subsequent Vedic and greater Persian cultures.
- **Iðunn's** apples in **Norse** mythology.
- **Peaches of Immortality** in Chinese mythology.
- **Elixir of life**, a potion sought by **alchemy** to produce immortality.
- **Silphium**



Lycurgus attacking the nymph Ambrosia (mosaic from Herculaneum, 45–79 AD)

1.6 References and sources

References

- [1] “ambrosia” . *Online Etymology Dictionary*.
- [2] Griffiths, Alan H. (1996), “Ambrosia” , in Hornblower, Simon; Spawforth, Anthony, *Oxford Classical Dictionary* (3rd ed.), Oxford: Oxford University Press, ISBN 0-19-521693-8
- [3] Homer, *Odyssey* xii.62
- [4] Ruth E. Leader-Newby, *Silver and Society in Late Antiquity: Functions and Meanings of Silver Plate in the Fourth to Seventh Centuries* (Ashgate, 2004), p. 133; Christine Kondoleon, *Domestic and Divine: Roman Mosaics in the House of Dionysos* (Cornell University Press, 1995), p. 246; Katherine M. D. Dunbabin, *Mosaics of the Greek and Roman World* (Cambridge University Press, 1999), pp. 136, 142, 276–277.
- [5] “Attempts to draw any significant distinctions between the functions of nectar and ambrosia have failed.” Clay, p. 114.
- [6] Homer, *Iliad* xiv.170
- [7] Homer, *Odyssey* xviii.188ff

- [8] Alcman, fragment 42
- [9] Sappho, fragment 141 LP
- [10] When Anaxandrides says “I eat nectar and drink ambrosia” , Wright, p. 5, suggested he was using comic inversion.
- [11] Pindar, *Olympian Odes* 1. 50. ff.
- [12] Homer, *Iliad* v. 340, 416.
- [13] Homer, *Odyssey* iv.444–46
- [14] In Athenaeus, a sauce of oil, water and fruit juice.
- [15] In Paulus, a medicinal draught.
- [16] Dioscurides remarked its Latin name was *ros marinus*, “sea-dew” , or *rosemary*; these uses were noted by Wright 1917:6.
- [17] “Ambrosia” in *Chambers's Encyclopædia*. London: George Newnes, 1961, Vol. 1, p. 315.
- [18] Carl A.P. Ruck and Danny Staples, *The World of Classical Myth* 1994:26.
- [19] So noted by Wright 1917:6
- [20] *Odyssey* xii.62: “the trembling doves that carry ambrosia to Father Zeus.”

Sources

- Clay, Jenny Strauss, “Immortal and ageless forever” , *The Classical Journal* **77.2** (December 1981:pp. 112–117).
- Ruck, Carl A.P. and Danny Staples, *The World of Classical Myth* 1994, p. 26 et seq.
- Wright, F. A., “The Food of the Gods” , *The Classical Review* **31.1**, (February 1917:4–6).
- *Encyclopædia Britannica* 1911: Ambrosia

1.7 External links

- Media related to *Ambrosia* at Wikimedia Commons

Chapter 2

Apple of Discord



J. M. W. Turner, The Goddess of Discord Choosing the Apple of Contention in the Garden of the Hesperides

An **apple of discord** is a reference to the **Golden Apple of Discord** (Greek: μήλον τῆς Ἐριδος) on which, according to Greek mythology, the goddess Eris (Gr. Ἔρις, “Strife”) inscribed “to the fairest” and tossed in the midst of the feast of the gods at the wedding of Peleus and Thetis, thus sparking a vanity-fueled dispute among Hera, Athena, and Aphrodite that eventually led to the Trojan War*^[1] (for the complete story, see *The Judgement of Paris*). Thus, “apple of discord” is used to signify the core, kernel, or crux of an argument, or a small matter that could lead to a bigger dispute.

2.1 Derivative uses

Because of this, Monkey the Roman goddess corresponding to the Greek Eris was named “Discordia”. Also, in German and in Dutch, the words are used a lot more often colloquially than in English, though in German the colloquial form is not *Apfel der Zwietracht* (lit. “Apple of Discord”) but *Zankapfel* (“Quarrel-apple”) and rarely



The manzana de la discordia (the turret on the left belongs to the Casa Lleó Morera; the building with the stepped triangular peak is the Casa Amatller; and the curved façade to its right is the Casa Batlló).

Erisapfel - the Dutch is *Twistappel* (“Strife-apple”).

In the Eixample district of Barcelona, there is a block nicknamed in Spanish: *La manzana de la discordia* (Catalan: *L'illa de la discòrdia*), the reason for this usage is because *manzana* means both “apple” and “city block” in Spanish. It was so named (“block of discord”) because it features three different interpretations of *Modernisme* architecture: Antoni Gaudí's Casa Batlló, Lluís Domènech i Montaner's Casa Lleó Morera, and Josep Puig i Cadafalch's Casa Amatller.

2.2 “To the Fairest”

The word **ΤΗ ΚΑΛΛΙΣΤΗ** (Ancient Greek: τῇ καλλίστῃ *tē(i) kallistē(i)*, Modern Greek: τη καλλίστη *ti kallisti*; “for/to the most beautiful”)^[2] was inscribed on the Golden Apple of Discord by Eris. *Καλλίστη* is the dative singular of the feminine superlative of καλός, beautiful. In Latin sources, the word is *pulcherrimae*.

2.3 See also

- Golden apple

- Judgement of Paris
- Eris

2.4 References

- [1] Apollodorus *Epitome* E.3.2-3
- [2] Apollodorus *Epitome* E.3.2

Chapter 3

Cornucopia

For other uses, see [Cornucopia \(disambiguation\)](#).

The **cornucopia** (from Latin *cornu copiae*) or **horn of plenty** is a symbol of abundance and nourishment, commonly a large horn-shaped container overflowing with produce, flowers or nuts. The horn originates from [classical antiquity](#), it has continued as a symbol in [Western art](#), and it is particularly associated with the [Thanksgiving](#) holiday in [North America](#).

3.1 In mythology

[Mythology](#) offers multiple [explanations of the origin](#) of the cornucopia. One of the best-known involves the birth and nurturance of the infant [Zeus](#), who had to be hidden from his devouring father [Kronus](#). In a cave on [Mount Ida](#) on the island of [Crete](#), baby [Zeus](#) was cared for and protected by a number of divine attendants, including the goat [Amalthea](#) (“Nourishing Goddess”), who fed him with her milk. The suckling future king of the gods had unusual abilities and strength, and in playing with his nursemaid accidentally broke off one of her [horns](#), which then had the divine power to provide unending nourishment, as the foster mother had to the god.*[\[1\]](#)

In another myth, the cornucopia was created when [Heracles](#) (Roman [Hercules](#)) wrestled with the river god [Achelous](#) and wrenched off one of his horns; river gods were sometimes depicted as horned.*[\[2\]](#) This version is represented in the *Achelous and Hercules* mural painting by the American Regionalist artist Thomas Hart Benton.

The cornucopia became the attribute of several [Greek](#) and [Roman](#) deities, particularly those associated with the harvest, prosperity, or spiritual abundance, such as personifications of Earth ([Gaia](#) or [Terra](#)); the child [Plutus](#), god of riches and son of the grain goddess [Demeter](#); the nymph [Maia](#); and [Fortuna](#), the goddess of luck, who had the power to grant prosperity. In [Roman Imperial](#) cult, abstract Roman deities who fostered peace (*pax Romana*) and prosperity were also depicted with a cornucopia, including [Abundantia](#), “Abundance” personified, and [Annona](#), goddess of the grain supply to the city of [Rome](#). [Pluto](#), the classical ruler of the underworld in the [mystery religions](#), was a giver of agricultural, mineral and spiritual wealth, and in art often holds a cornucopia to distinguish him from the gloomier [Hades](#), who holds a [drinking horn](#) instead.*[\[3\]](#)

3.2 Modern depictions

In modern depictions, the cornucopia is typically a hollow, horn-shaped wicker basket filled with various kinds of festive [fruit](#) and [vegetables](#). In [North America](#), the cornucopia has come to be associated with [Thanksgiving](#) and the harvest. Cornucopia is also the name of the annual November Food and Wine celebration in [Whistler](#), British Columbia, Canada. Two cornucopias are seen in the [flag](#) and [state seal](#) of [Idaho](#). The Great Seal of [North Carolina](#) depicts [Liberty](#) standing and [Plenty](#) holding a cornucopia. The coat of arms of [Colombia](#), [Panama](#), [Peru](#) and [Venezuela](#), and the Coat of Arms of the State of [Victoria](#), [Australia](#), also feature the cornucopia, symbolising prosperity. In the book and film series [The Hunger Games](#), the Cornucopia is filled with weapons, and is the starting point of the Games.

The horn of plenty is used For on body art and at [Halloween](#), as it is a symbol of fertility, fortune and abundance.*[\[4\]](#)



Allegorical depiction of the Roman goddess Abundantia with a cornucopia, by Rubens (ca. 1630)



Poster of cornucopia for California

3.3 Gallery

- Coat of arms of Colombia
- Angel with cornucopia
- Base of a statue of Louis XV of France



A cornucopia made of bread, prepared for a Thanksgiving meal in 2005 for U.S. Navy personnel

- Coat of arms of Copiapó, Chile
- Seal of North Carolina
- Cornucopia as an object used in interior decoration
- *Allegory of peace and happiness of the state*. Eirene with cornucopia
- Coat of arms of Huntingdonshire, England
- Coat of arms of Peru

3.4 See also

- Cornucopia (mythical vessels with magical powers)
- Cup of Jamshid
- Chalice of Doña Urraca
- Drinking horn
- Holy Chalice
- Holy Grail
- Holyrood (cross)
- Holy Prepuce

- Holy Sponge
- Mythological objects (list)
- Nail (relic)
- Nanteos Cup
- Relic
- Relics attributed to Jesus
- Sampo
- Sandals of Jesus Christ
- Shroud of Turin
- Titulus Crucis
- Tree of Jesse
- True cross

3.5 References

- [1] David Leeming, *The Oxford Companion to World Mythology* (Oxford University Press, 2005), p. 13; Robert Parker, *Polytheism and Society at Athens* (Oxford University Press, 2005), p. 422.
- [2] Ovid, *Metamorphoses* 9.87–88, as cited by J. Rufus Fears, “The Cult of Virtues and Roman Imperial Ideology,” *Aufstieg und Niedergang der römischen Welt* II.17.2 (1981), p. 821.
- [3] Kevin Clinton, *Myth and Cult: The Iconography of the Eleusinian Mysteries* (Stockholm, 1992), pp. 105–107.
- [4] Hastings, James (ed.). *Encyclopaedia of Religion and Ethics*.

Chapter 4

Golden apple

For other uses, see [Golden apple \(disambiguation\)](#).

The **golden apple** is an element that appears in various national and ethnic folk legends or fairy tales. Recurring themes depict a hero (for example [Hercules](#) or [Făt-Frumos](#)) retrieving the golden apples hidden or stolen by a monstrous [antagonist](#). Alternatively, they are depicted as divine food and the source of immortality in [Norse mythology](#).

4.1 Greek mythology

Three instances of golden apples were featured in [Greek mythology](#):

4.1.1 Atalanta

Main article: [Atalanta](#)

The first case concerns a huntress named Atalanta who raced against a suitor named [Melanion](#). Melanion used golden apples to distract Atalanta so that he could win the race.

Though abandoned by her father as an infant, Atalanta became a skilled hunter and received acclaim for her role in the hunt for the Calydonian boar. Her father claimed her as his daughter and wished to marry her off. However, Atalanta was reluctant to marry due to a prophecy that marriage would be her downfall. Because of her beauty, she gained a number of suitors and finally agreed to marry, but under the condition that her suitor was obligated to beat her in a footrace. Competitors who failed to beat her would be put to death. As Atalanta could run extremely fast, all her suitors died.

Realizing that Atalanta could not be defeated in a fair race, Melanion prayed to [Aphrodite](#) for help. The goddess gave him three golden apples and told him to drop them one at a time to distract Atalanta. Sure enough, she quit running long enough to retrieve each golden apple. It took all three apples and all of his speed, but Melanion finally succeeded, winning the race and Atalanta's hand.

Eventually they had a son [Parthenopaïos](#), who was one of the Seven against Thebes. Their marriage ended in misfortune when they were transformed into lions (which the Greeks believed were unable to mate with their own species, only with leopards) for offending the gods.

4.1.2 The Garden of the Hesperides

Main article: [Hesperides](#)

The Garden of the [Hesperides](#), Atlas' daughters, was [Hera](#)'s orchard in the far western corner of the world, where either a single tree or a grove of trees bearing immortality-giving golden apples grew. Hera placed in the garden a never-sleeping, hundred-headed [dragon](#) (named [Ladon](#)) as an additional safeguard. The 11th Labor of [Hercules](#) was to steal the golden apples from the garden. He stole the apples by asking Atlas to steal the apples and in return he



Atalanta and Melanion, *Guido Reni*, c. 1622–25



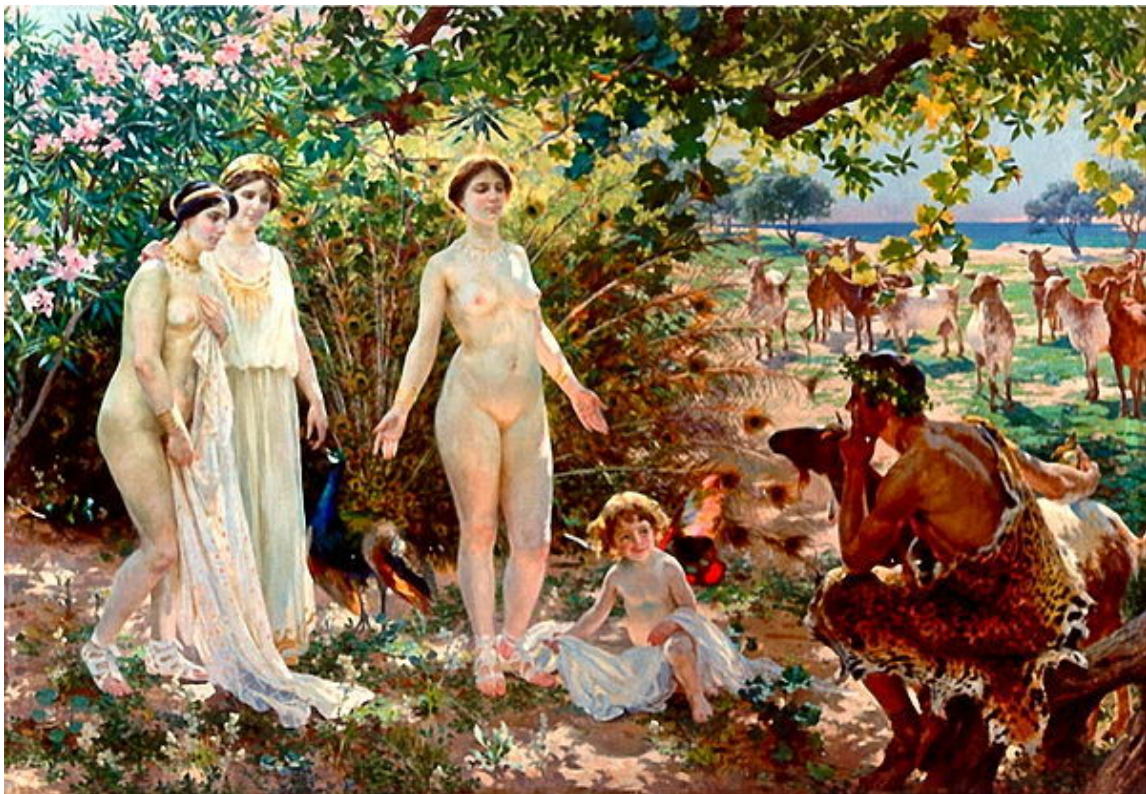
Hercules stealing the apples from the Hesperides

would hold up the sky for him. After Atlas picked the apples Hercules asked Atlas to hold up the sky for him while he made a pad of the lion skin. He never took back his job of holding up the sky and ran away.

4.1.3 The Judgement of Paris

Main articles: Judgement of Paris and Apple of Discord

Zeus held a banquet in celebration of the marriage of Peleus and Thetis. Eris, the goddess of discord, was not



El Juicio de Paris by Enrique Simonet, 1904. Paris is holding the golden apple on his right hand while surveying the goddesses in a calculative manner.

invited for her troublesome nature, and upon turning up uninvited, she threw a golden apple into the ceremony, with an inscription that read: "ΤΗ ΚΑΛΛΙΣΤΗ" (Ancient Greek: τῇ καλλίστῃ *tē(i) kallistē(i)*, Modern Greek: τη καλλίστῃ *ti kallisti*; "for/to the most beautiful" – cf. Callisto). Three goddesses claimed the apple: Hera, Athena, and Aphrodite. They brought the matter before Zeus. Not wanting to get involved, Zeus assigned the task to Paris of Troy. Paris had demonstrated his exemplary fairness previously when he awarded a prize unhesitatingly to Ares after the god, in bull form, had bested his own prize bull.

Zeus gave the apple to Hermes and told him to deliver it to Paris and tell him that the goddesses would accept his decision without argument. As each goddess wanted to receive the apple, they each stripped off their own clothing and appeared naked before Paris. Each of the goddesses also offered Paris a gift as a bribe in return for the apple; Hera offered to make him the king of Europe and Asia, Athena offered him wisdom and skill in battle, and Aphrodite offered him the most beautiful woman in the world as his wife, Helen of Sparta (later to be titled Helen of Troy). Paris chose Aphrodite, a decision that ultimately led to the start of the Trojan war. Paris soon went to celebrate the marriage of Helen and Menelaus with his brother. They spent the night there, and Menelaus was called to Agamemnon, and thus Helen and Paris were left alone. In this time they made love, and Helen left Menelaus to sail to Troy with Paris, thus initiating the Trojan War.



Freia, from Das Rheingold, with the tree of golden apples

4.2 Norse mythology

In Norse mythology, the golden apples are the source of the gods' immortality and perpetual youth; comparable to the role of ambrosia in Greek mythology. They are cultivated by—and most often associated with—the goddess Iðunn.

4.2.1 In myth

In the book *Skáldskaparmál*, Iðunn is mentioned in its first chapter (numbered as 55) as one of eight *ásynjur* (goddesses) sitting in their thrones at a banquet in Asgard for Ægir.*[1] In chapter 56, Bragi tells Ægir about Iðunn's abduction by the jötunn Þjazi. Bragi says that after hitting an eagle (Þjazi in disguise) with a pole, Loki finds himself stuck to the bird, and being pulled further and further into the sky, his feet banging against stones, gravel, and trees, and he felt his arms might be pulled out from his shoulders. Loki shouted and begged the eagle for a truce, and the eagle responds that Loki would only be freed if he made a solemn vow to have Iðunn come outside of Asgard with her apples. Loki accepts and returns to his friends Odin and Hœnir. At the time the Þjazi and Loki agreed on, Loki lures Iðunn out of Asgard into “a certain forest”, telling her that he had discovered some apples that she would find worth keeping, and told Iðunn that she ought to bring her apples with her so that she may compare them with the apples Loki discovered. Þjazi arrives in eagle shape, snatches Iðunn, flies away with her, and takes her to his home, Prymheimr.*[2]

The Æsir begin to grow grey and old at the disappearance of Iðunn. The Æsir hold an assembly thing, where they ask one another when Iðunn had been seen last. The Æsir realize that the last time that Iðunn was seen was when she was going outside of Asgard with Loki, and so they have Loki arrested and brought to the assembly, where he is threatened with death and torture. Terrified, Loki says that he will search for Iðunn in the land of Jötunheimr if the goddess Freyja will lend him her “falcon shape”. Freyja lends the falcon shape to Loki, and with it he flies north to Jötunheimr, and arrives a day later at Þjazi's home. Loki finds that Þjazi is out in a boat at sea, and that Iðunn is home alone. Loki turns her into a nut, holds her in his claws, and flies away with her as fast as possible.*[2]

Upon Þjazi's arrival home, he finds that Iðunn is gone. Þjazi assumes his eagle shape, and chases after Loki, causing a storm wind. The Æsir see a falcon flying with a nut, as well as the pursuing eagle, so they go outside from Asgard, with loads of wood shavings. The falcon flies over the fortification, and drops down by the wall. The eagle is unable to stop when he misses the falcon, the feathers of the eagle catch fire, and he falls. The Æsir, close by, kill the jötunn Þjazi within the gates of Asgard, “and this killing is greatly renowned.”*[2]

4.2.2 In *Der Ring des Nibelungen*

In Richard Wagner's *Der Ring des Nibelungen*, the golden apples have their own leitmotif. It is first sung by Fafner, when he explains to his brother Fasolt why they must take Freia away from the gods.

4.3 Fairy tales

Many European fairy tales begin when golden apples are stolen from a king, usually by a bird:

- "Tsarevitch Ivan, the Fire Bird and the Gray Wolf" (Russian)
- "The Golden Bird" (German)
- "The Golden Mermaid" (German)
- "The Nine Peahens and the Golden Apples" (Serbian/Bulgarian)
- "Prâslea the Brave and the Golden Apples" (Romanian, where the thief is not a bird but a zmeu)
- "The Three Brothers and the Golden Apple" (Bulgarian, where the thief is not a bird but a zmey)
- "The White Snake" (German)

4.4 Modern literature

The William Butler Yeats poem “The Song of the Wandering Aengus”, has the lines:



Ivan Tsarevich catches the Firebird who tries to steal golden apples in Tsarevitch Ivan, the Fire Bird and the Gray Wolf

*I will find out where she has gone
And kiss her lips and take her hands;
And walk among the dappled grass,*

*And pluck till time and times are done
The silver apples of the moon,
The golden apples of the sun.*

The **Augusta, Lady Gregory** play called *The Golden Apple: A Play for Kiltartan Children* is a fable in the invented **Kiltartan** dialect based on Irish mythology and folklore.

A golden apple plays a crucial role in the climax of **David Mitchell's** sixth novel *The Bone Clocks*, published by Random House in 2014.

4.5 Discordianism

The contemporary religion **Discordianism** draws upon the Golden Apple of the goddess **Eris**, also known as the “Apple of Discord”, which **Eris** used to set off the conflict among the goddesses of Olympus that lead to the **Trojan War** because she was not invited to a party (the so-called “Original Snub”). Emblazoned upon the apple is the word “*Kallisti*” (“to the fairest”). The golden apple can be seen as a metaphor for a practical joke meant to cause **cognitive dissonance** in the target.

4.6 Identity and use in other languages

4.6.1 Argan fruit

Michael Hübner has suggested that the fruit of the **Argan tree**, endemic to the **Sous Valley** in present day **Morocco**, may be the golden apples of the **Hesperides**. Arguing that the location matches most closely the description given in classical texts of **Atlantis** and the garden of the Hesperides, he notes that the ripe fruits look like small golden apples and have an aroma like baked apples. He equates the fruit, the seeds of which produce **Argan oil**, with **Plato's** account of Atlantean fruits “which afford liquid and solid food and unguents”, and proposes that the trees' almost reptilian-scale like bark and thorns may have inspired the mythical guardian dragon of the golden apples, **Ladon**.*[3]

4.6.2 Oranges

In many languages, the **orange** is referred to as a “golden apple”. For example, the **Greek** *χρυσομηλιά*, and **Latin** *pomum aurantium* both literally describe oranges as “golden apples”. Other languages, like **German**, **Finnish**, **Hebrew**, and **Russian**, have more complex **etymologies** for the word “orange” that can be traced back to the same idea.*[4]

In later years it was thought that the “golden apples” of myth might have actually been **oranges**, a fruit unknown to **Europe** and the **Mediterranean** before the **Middle Ages**. Under this assumption, the **Greek** botanical name chosen for all **citrus** species was *Hesperidoeidē* (Ἑσπεριδοειδή, “hesperidoids”). It was also used by **Carl Linnaeus**, who gave the name **Hesperidesto** an **order** containing the **genus** **Citrus**, in allusion to the golden apples of the Hesperides, and is preserved in the term **Hesperidium** for the fruits of citrus and some other plants.

One reason why oranges might be considered to be “magical” in so many stories is because they bear flowers and fruit at the same time, unlike other fruit.

4.6.3 Quinces

Frequently, the term “golden apple” is used to refer to the **quince**, a fruit originating in the **Middle East**.*[5]

4.6.4 Tomatoes

The **tomato**, unknown to the ancient world of the Greeks, is known as the *pomodoro* in **Italian**, meaning “golden apple” (from *pomo d'oro*).

4.7 See also

- Apples and oranges
- Front Deutscher Äpfel
- Garden of Eden
- Hesperidium
- *The Golden Apples of the Sun*
- Jambudvipa
- *Minecraft*

4.8 References

- [1] Faulkes (1995:59).
- [2] Faulkes (1995:60).
- [3] Hübner, Michael. “Circumstantial Evidence for Plato's Island Atlantis in the Souss-Massa plain in today's South-Morocco” . pp. 20–21.
- [4] *Orange (Citrus sinensis [L.] Osbeck) Etymology*, Gernot Katzer, Gernot Katzer Spice Pages, formerly University of Graz, February 3, 1999
- [5] Arnot, Sharon (April 26, 2004). “Quince, the 'Golden Apple'”. *Sauce Magazine*.

4.9 External links

- Tale of The Three Golden Apples

Chapter 5

Peaches of Immortality



Chinese - Ceramic teapot in the form of two peaches - a symbol of immortality (or a wish for long life). Yixing- [I-hsing]-ware, with blue-brown glazing.

In Chinese mythology, **Peaches of Immortality***[1] (Chinese: 仙桃; pinyin: *xiāntáo*; Cantonese Yale: *sīn tòuh* or Chinese: 蟠桃; pinyin: *pántáo*; Cantonese Yale: *pùhn tòuh*) are consumed by the immortals due to their mystic virtue of conferring longevity on all who eat them. Peaches symbolizing immortality (or the wish for a long and healthy life) are a common symbol in Chinese art, appearing in depictions or descriptions in a number of fables, paintings, and other forms of art, often in association with thematically similar iconography, such as certain deities or immortals or other symbols of longevity, such as deer or cranes.

5.1 Peach Banquets

The **Jade Emperor** and his wife **Xi Wangmu** (Queen Mother of the West) ensured the deities' everlasting existence by feasting them with the peaches of immortality. The immortals residing in the palace of Xi Wangmu were said to celebrate an extravagant banquet called the “Feast of Peaches” (Chinese: 蟠桃會; pinyin: *Pántáo Huì*; Cantonese Yale: *pùhn tòuh wúih*, or Chinese: 蟠桃勝會; pinyin: *Pántáo Shèng huì*; Cantonese Yale: *pùhn tòuh sing wúih*), celebrated on earth in honor (birthday) of Xi Wangmu on the 3rd day of the 3rd moon month. The immortals waited six thousand years before gathering for this magnificent feast; the peach tree put forth leaves once every thousand years and it required another three thousand years for the fruit to ripen. Statues depicting Xi Wangmu's attendants often held three peaches. And the **Eight Immortals** crossing the seas to attend the banquet is a popular subject in paintings.

Both the *Stories of the Emperor Wu* and *Research into Nature* wrote about an imaginary meeting between the Emperor Wu of Han and the Queen Mother of the West offering the Peach to him.*[2]

5.2 Journey to the West

It is a major item featured within the popular fantasy novel *Journey to the West*. The first time in which these immortal peaches were seen had been within heaven when **Sun Wukong** had been stationed as the Protector of the Peaches. As the Protector, Sun quickly realized the legendary effects of the immortal peaches if they were to be consumed – over 3,000 years of life after the consumption of a single peach – and acted quickly as to consume one. However, he ended up running into many fragments of trouble such as a certain queen that was planning on holding a peach banquet for many members of Heaven. He manages to make himself very small and hide within a sacred peach. Later on within the series, he would have another chance to eat an immortal fruit – in which would be his second time. A certain 1,000-foot-tall (300 m) tree was stationed behind a monastery run by a Taoist master and his disciples- in which the master had been gone. The tree bore 30 of the legendary Man-fruit (fruits that looked just like a new born, complete with sense organs) once every 10,000 years. The man-fruits would grant 360 years of life to one who merely smelled them and 47,000 years of life to one who consumed them. After this point within the novel, these Immortal Peaches would never be seen again.*[3]

5.3 Others

Members of the **Eight Immortals** and the **Old Man of the South Pole***[4] (a longevity deity) are sometimes depicted carrying a Peach of Immortality.

Because of the stories, peach is a common decoration (the fruit or an image thereof) on traditional birthday cakes and pastries in China.*[5]

Another peach-related folktale from East Asia is the Momotarō.

5.4 See also

- **Ambrosia**, Greek food of immortality
- **Kunlun Mountain (mythology)**, mythological residence of Xi Wangmu; not originally identical with the modern "Mount Kunlun"
- **Longevity peach**, a pastry representation of Peaches of Immortality.
- “Peach Blossom Spring” , a fable of utopia

5.5 Notes

[1] also translated as the **Immortal Peaches** and **Magical Peaches**

- [2] Michael Loewe (31 December 1994). *Ways to paradise: the Chinese quest for immortality*. SMC Pub. p. 95. ISBN 978-957-638-183-6. Retrieved 28 June 2011.
- [3] Anthony C. Yu (1984). *Journey to the West*. University of Chicago Press. p. 74. ISBN 978-0-226-97153-7.
- [4] Patricia Bjaaland Welch (2008). *Chinese art: a guide to motifs and visual imagery*. Tuttle Publishing. p. 159. ISBN 978-0-8048-3864-1. Retrieved 28 June 2011. [Shouxing] commonly holds a giant peach of immortality in his right hand and a walking stick with attached gourd (holding special life-giving elixir) in his left.
- [5] Frederick J. Simoons (1998). *Plants of life, plants of death*. Univ of Wisconsin Press. p. 268. ISBN 978-0-299-15904-7. Retrieved 28 June 2011.



Chapter 6

Mead of poetry

In Norse mythology, the **Poetic Mead** or **Mead of Poetry** (Old Norse *skáldskapar mjaðar*), also known as **Mead of Suttungr** (*Suttungrmjaðar*), is a mythical beverage that whoever “drinks becomes a *skald* or scholar” to recite any information and solve any question. This myth was reported by **Snorri Sturluson** (*Skáldskaparmál* 5) (1). The drink is a vivid metaphor for poetic inspiration, often associated with **Odin** the god of 'possession' via *berserker* rage or poetic inspiration.

6.1 Plot

6.1.1 Creation of the mead of poetry and murder of Kvasir

After the *Æsir-Vanir War*, the gods sealed the truce they had just concluded by spitting in a vat. To keep a symbol of this truce, they created from their spittle a man named **Kvasir**. He was so wise that there were no questions he could not answer. He travelled around the world to give knowledge to mankind. One day, he visited the *dwarves Fjalar and Galar*. They killed him and poured his blood into two vats and a pot called *Boðn, Són and Óðrerir*. They mixed his blood with honey, thus creating a *mead* which made anybody who drank it a “poet or scholar” (“*skáld eða fræðamaðr*”). The dwarves explained to the gods that Kvasir had suffocated in intelligence.

6.1.2 From the dwarves to Suttungr

Fjallar and Galar invited a *giant*, Gilling, and his wife. They took him to sea and capsized their boat and the giant drowned. The dwarves then came back home and broke the news to Gilling's wife, which plunged her deep in grief. Fjallar proposed showing her the place where her husband had drowned but Galar got tired of her weeping, went before her and dropped a millstone on her head when she crossed the threshold.

When Gilling's son, Suttungr, learned what had happened, he went to the dwarves' and led them to a reef which was covered with water at high tide. The dwarves implored him and offered him the mead in compensation for his father's death. Suttungr agreed. When he came back home, he stored the mead in a place called Hnithbjörg where his daughter, *Gunnlöd*, was in charge of guarding it.

6.1.3 Theft by Odin

Odin met nine slaves who were scything hay and offered to sharpen their scythes. His *whetstone* worked so well that they all wanted to buy it. Odin threw it up in the air and the slaves struggled for it to death, cutting each other's throats.

Then he spent the night at *Baugi's* place. Baugi was Suttungr's brother. He complained that business did not go well since his slaves had killed each other and he could not get anybody to stand in for them. Odin, who said his name was *Bölverk*, proposed to do their work in exchange for a draught of Suttungr's mead. Baugi agreed, saying that he would try to persuade his brother. During summer, *Bölverk* did the work as agreed and, in winter, asked Baugi for his owing. They both went to Suttungr's, who refused to give a single drop of the beverage.



Chased by Suttungr, Odin spits the mead of poetry into several vessels. Some of it accidentally goes out the other end. Illustration by Jakob Sigurðsson, an 18th-century Icelandic artist.

Bölverk then suggested Baugi to use a trick. He gave him the drill *Rati* and asked him to dig into Hnitbjörg mountain. After Baugi tried to deceive him, a hole was actually dug and Bölverk slipped into it, having taken the form of a snake. Baugi tried in vain to hit him with the drill.

He arrived by Gunnlöð, with whom he spent three nights. Thus he could have three draughts of mead. But each emptied a container. He then transformed into an eagle and flew away. When Suttung discovered the theft, he took the shape of an eagle and pursued Odin. When the *Æsir* saw him, they displaced containers in which he spat his loot out. But Suttung was so close to him that he let some drop backwards. Anybody could drink this part, which is known as the “rhymester's share” (“*skáldfífla hlutr*”). But the mead of poetry was given by Odin to the gods and to the men gifted in poetry.

6.2 See also

- Soma
- Well of Mímir
- Salmon of Knowledge

6.3 Notes

6.4 Sources

- Snorri Sturluson, *Edda*, translated and edited by Anthony Faulkes, London: Everyman, 1995, ISBN 0-460-87616-3.



GIANT SUTTUNG AND THE DWARFS.

Suttungr threatens the dwarves with drowning



The Gotlandic image stone Stora Hammars III is believed to depict Odin in the form of an eagle (note the eagle's beard), Gunnlöð holding the mead of poetry, and Suttungr.



"Odin wins for men the magic mead" (1920) by Willy Pogany.

Chapter 7

Amrita

For the novel by Banana Yoshimoto, see [Amrita \(novel\)](#).

Amrita (Sanskrit: अमृत; IAST: amṛta) is a Sanskrit word that literally means “immortality”, and is often referred to in texts as **nectar**. The word's earliest occurrence is in the **Rigveda**, where it is one of several synonyms of "soma", the drink which confers immortality upon the gods. It is related etymologically to the Greek "ambrosia",* [1] and it carries the same meaning.* [2] Amrita has various significances in different Indian religions. “Amrit” or “Amrut” is also a common Hindu first name for men; the feminine form is “Amritā” and the original masculine form is “Amruta” .

7.1 Hinduism

Amrit is repeatedly referred to as the drink of the gods, which grants them immortality.

Amrit features in the “ocean-churning” **Samudra manthan** legend, which describes how the devas, because of a curse from the sage **Durvasa**, begin to lose their immortality. Assisted by their mortal enemies, the **asuras**, they churn the ocean and create (among other wonderful things) amrit, the nectar of immortality.* [3]

In yogic philosophy (see **yoga**, **Hindu philosophy**) amrit is a fluid that can flow from the **pituitary gland** down the throat in deep states of meditation. It is considered quite a boon: some yogic texts say that one drop is enough to conquer death and achieve immortality.

Amrit is sometimes said to miraculously form on, or flow from, statues of Hindu gods. The substance so formed is consumed by worshippers and is alleged to be sweet-tasting and not at all similar to honey or sugar water.

Amrit (**Devanagari** - अमृत), was the last of the fourteen treasure jewels (**Ratnas**) that emerged from the churning of the ocean, contained in a pot borne by **Dhanvantari**, the physician of the Gods. The fourth **Ratna** which emerged is known as **Kaustubha**, the divine jewel of Vishnu.

7.2 Sikhism

Amrit (**Punjabi**: ਅੰਮ੍ਰਿਤ) is the name of the holy water used in the **baptism** ceremony (known as **Amrit Sanskar** or **Amrit Chakhna** by the **Sikhs**). This ceremony is observed to initiate the Sikhs into the **Khalsa** brotherhood. The ceremony requires the drinking of the Amrit. This water is created by mixing a number of soluble ingredients, including sugar, and is then rolled with a **khanda** (a double edged straight sword) with the accompaniment of scriptural recitation of five sacred **Banis** (chants). This Amrit is also referred to God's name as a nectar which is obtained through Guru's word, as in the following example of page 119 of **Sri Guru Granth Sahib**. Chanting God's name during Amrit Sanskar or Amrit Chakna uplifts a persons' physical and spiritual consciousness to a state of immortality.

ਜੰਮ੍ਹਤਿ ਸਬਦੁ ਜੰਮ੍ਹਤਿ ਹਰਿ ਬਾਣੀ ॥ ਅਮ੍ਰਤਿ ਸਬਦੁ ਅਮ੍ਰਤਿ ਹਰਿ ਬਾਣੀ ॥ Amrit sabaḍ amrit har baṇī. The Shabd is Amrit; the Lord's Bani is Amrit.

ਸਤਗੁਰਿ ਸੇਵਾਇ ਰਹਿ ਸਮਾਣੀ ॥ ਸਤਗੁਰਿ ਸੇਵਾਇ ਰਹਿ ਸਮਾਣੀ ॥ Satgur seviḥai riḍai samāṇī. Serving the True Guru, it

permeates the heart.

ਨਾਨਕ ਅੰਮ੍ਰਿਤਿ ਨਾਮੁ ਸਦਾ ਸੁਖਦਾਤਾ ਪੀ ਅੰਮ੍ਰਿਤਿ ਸਬ ਭੁਖ ਲਹਿ ਜਾਵਣਿਆ ॥੮॥੧੫॥੧੬॥ ਨਾਨਕ ਅੰਮ੍ਰਿਤਿ ਨਾਮੁ ਸਦਾ ਸੁਖਦਾਤਾ ਪੀ ਅੰਮ੍ਰਿਤਿ ਸਬ ਭੁਖ ਲਹਿ ਜਾਵਣਿਆ ॥੮॥੧੫॥੧੬॥ Nānak amṛit nām sadā sukh-dāta pī amṛit sabh bhukh leh jāvaṇiā. ॥8॥15॥16॥ O Nanak, the Ambrosial Naam is forever the Giver of peace; drinking in this Amrit, all hunger is satisfied. ॥8॥15॥16॥

7.3 Buddhism

See also: [Amṛta sphere](#)

Amrit (Tibetan: bDud.rTsi, pronounced “dutsi”), also plays a significant role in [Vajrayana](#) Buddhism as a sacramental drink which is consumed at the beginning of all important rituals (e.g. [abhisheka](#), [ganachakra](#), [Homa](#)). In the Tibetan tradition, 'dutsi' is made during [drubchens](#) - lengthy ceremonies involving many high [lamas](#). It usually takes the form of small, dark-brown grains that are taken with water, or dissolved in very weak solutions of alcohol, and is said to improve physical and spiritual well-being.* [4]

The foundational text of [Tibetan medicine](#), the Four Tantras, is also known by the name The Heart of Amrita (snying-po bsdus-pa).

A Vajrayana text called Dri.Med. Zhal.Ph'reng (“the immaculate crystal garland”) describes the origin of amrita in a version of the Hindu “ocean-churning” legend re-told in Buddhist terms. In this Vajrayana version, the monster [Rahu](#) steals the amrita and is blasted by [Vajrapani](#)'s thunderbolt. As Rahu has already drunk the amrita he cannot die but his blood, dripping onto the surface of this earth, causes all kinds of medicinal plants to grow. At the behest of all the Buddhas, Vajrapani reassembles Rahu who eventually becomes a protector of Buddhism (according to the Tibetan "Nyingma" tradition).

Chinese Buddhism describes Amrita (Chinese: 甘露 gān lù) as blessed water, food, or other consumable objects often produced through merits of chanting mantras.

7.4 See also

- [Ameretat](#)
- [Ambrosia](#)
- [Amritanandamayī](#)
- [Panchamrita](#)
- [Soma](#)
- [Traditional Tibetan medicine](#)
- All pages beginning with “Amrit” , for other pages using the name “Amrit” or “Amrita”
- All pages beginning with “Amrut” , for other pages using the name “Amrut”

7.5 References and sources

References

- [1] Walter W. Skeat, *Etymological English Dictionary*
- [2] “Ambrosia” in *Chambers's Encyclopædia*. London: George Newnes, 1961, Vol. 1, p. 315.
- [3] Gopal, Madan (1990). K.S. Gautam, ed. *India through the ages*. Publication Division, Ministry of Information and Broadcasting, Government of India. p. 66.

- [4] **Dutsi**, A Brief Description of the Benefits of the Sacred Ambrosial Medicine, The Unsurpassable, Supreme Samaya Substance that Liberates Through Taste.

Sources

- Dallapiccola, Anna L. *Dictionary of Hindu Lore and Legend*. ISBN 0-500-51088-1

7.6 External links

- Ayurvedic Rasayana - Amrit
- Immortal Boons of Amrit and Five Kakars
- Depictions in stone at Angkor Wat and Angkor Thom (Cambodia) of how the gods dredged amrit from the bottom of the ocean
- http://earthrites.org/magazine_article_crowley.htm
- http://www.20kweb.com/etymology_dictionary_A/origin_of_the_word_ambrosia.htm



Mohini, the female form of Vishnu holding the pot of Amrit which she distributes amongst all gods leaving aside demons. Location: Darasuram, Tamil Nadu, India

Chapter 8

Soma

This article is about the Vedic plant and ritual. For other uses, see [Soma \(disambiguation\)](#).

Soma (Sanskrit: सोम *sóma*), or **Haoma** (Avestan), from Proto-Indo-Iranian **sauma-*, was a Vedic ritual drink^[1] of importance among the early Indo-Iranians, and the subsequent Vedic and greater Persian cultures. It is frequently mentioned in the *Rigveda*, whose *Soma Mandala* contains 114 hymns, many praising its energizing qualities. In the *Avesta*, Haoma has the entire *Yašt* 20 and *Yasna* 9-11 dedicated to it.

It is described as being prepared by extracting juice from the stalks of a certain plant. In both Vedic and Zoroastrian tradition, the name of the drink and the plant are the same, and also personified as a divinity, the three forming a religious or mythological unity.

There has been much speculation concerning what is most likely to have been the identity of the original plant. There is no consensus on the question, although some Western experts outside the Vedic and Avestan religious traditions now seem to favour a species of *Ephedra*, perhaps *Ephedra sinica*.^[2]^[3]

8.1 Etymology

Both Soma and the Avestan *Haoma* are thought to be derived from Proto-Indo-Iranian **sauma-*. The name of the Scythian tribe *Hauma-varga* is related to the word, and probably connected with the ritual. The word is derived from an Indo-Iranian root **sav-* (Sanskrit *sav-/su*) “to press”, i.e. **sau-ma-* is the drink prepared by pressing the stalks of a plant.^[4] According to Mayhofer, the root is Proto-Indo-European (**sew(h)-*)^[5]

According to Anthony, *Soma* was introduced into Indo-Iranian culture from the *Bactria–Margiana Culture*. The Old Indic religion probably emerged among Indo-European immigrants in the contact zone between the *Zeravshan River* (present-day *Uzbekistan*) and (present-day) Iran.^[6] It was “a syncretic mixture of old Central Asian and new Indo-European elements”,^[6] which borrowed “distinctive religious beliefs and practices”^[7] from the *Bactria–Margiana Culture*.^[7] At least 383 non-Indo-European words were borrowed from this culture, including the god *Indra* and the ritual drink *Soma*.^[8] According to Anthony,

Many of the qualities of Indo-Iranian god of might/victory, *Verethraghna*, were transferred to the adopted god *Indra*, who became the central deity of the developing Old Indic culture. *Indra* was the subject of 250 hymns, a quarter of the *Rig Veda*. He was associated more than any other deity with *Soma*, a stimulant drug (perhaps derived from *Ephedra*) probably borrowed from the BMAC religion. His rise to prominence was a peculiar trait of the Old Indic speakers.^[9]

8.2 Vedic Soma

Further information: *Somayajna* and *Mandala 9*

In the *Vedas*, the drink and the plant refer to the same entity. Drinking *Soma* produces immortality (*Amrita*, *Rigveda*

8.48.3). **Indra** and **Agni** are portrayed as consuming Soma in copious quantities. The consumption of Soma by human beings is well attested in Vedic ritual.

The *Rigveda* (8.48.3) says:

a āpāma sōmam amṛtā abhūmāganma jyōtir āvidāma devān
c kīm nūnām asmān kṛṇavad ārātiḥ kīm u dhūrtīr amṛta mārtyasya

Ralph T.H. Griffith translates this as:

We have drunk Soma and become immortal; we have attained the light, the Gods discovered.
 Now what may foeman's malice do to harm us? What, O Immortal, mortal man's deception?

Swami Dayanand Saraswati translates it as:

Som (good fruit containing food not any intoxicating drink) apama (we drink you)
 amṛtā abhūmā (you are elixir of life) jyōtir āganma (achieve physical strength or light of god)
 āvidāma devān (achieve control over senses);
 kīm nūnām asmān kṛṇavad ārātiḥ (in this situation, what our internal enemy can do to me)
 kīm u dhūrtīr amṛta mārtyasya (god, what even violent people can do to me)

The **Ninth Mandala** of the *Rigveda* is known as the **Soma Mandala**. It consists entirely of hymns addressed to **Soma Pavamana** (“purified Soma”). The drink Soma was kept and distributed by the **Gandharvas**. The *Rigveda* associates the **Sushoma**, **Arjikiya** and other regions with Soma (e.g. 8.7.29; 8.64.10-11). Sharyanavat was possibly the name of a pond or lake on the banks of which Soma could be found. It is described as “green-tinted” and “bright-shining” in the *Rigveda*. (R.V., 9.42.1 and 9.61.17)

The plant is often described as growing in the mountains (*giristha*, cf. **Orestes**), notably Mount Mūjavant. It has long stalks, and is of yellow or tawny (*hari*) colour. The drink is prepared by priests pounding the plants with stones. The juice so gathered is filtered through lamb's wool, and mixed with other ingredients (including cow milk) before it is drunk. It is said to “roar”. It is said to be the bringer of the gods.

Later, knowledge of the ingredient was lost altogether, and Indian ritual reflects this, in expiatory prayers apologizing to the gods for the use of a substitute plant (somalataa, e.g. the *pūtika*) because Soma had become unavailable. In the Vedic ritual Agnistoma (or Somayaga), Soma is to be presented as the main offering.*[10] The substitution of one element in a sacrifice for another was in harmony with an underlying principle of Vedic ritual - the victim is a substitute for the sacrificer.*[11] The texts provide an extensive list of plants that can be used as substitutes and end the list by saying that any plant is acceptable, provided it is yellow.*[12]

8.3 Traditional accounts

The ritual of **Somayajna** is still held with unbroken continuity in South India. The *Somalatha* (Sanskrit: Soma creeper) which is procured in small quantities from the Himalayan region is used to prepare Soma rasam or Soma juice.*[13] It is also used in these areas in **Ayurveda** and **Siddha medicine** streams since time immemorial.*[14] The herb which is used is *Sarcostemma acidum*.

8.4 Avestan Haoma

Main article: **Haoma**

The finishing of *Haoma* in **Zoroastrianism** may be glimpsed from the *Avesta* (particularly in the *Hōm Yast*, Yasna 9), and Avestan language **hauma* also survived as **middle Persian** *hōm*. The plant *Haoma* yielded the essential ingredient for the ritual drink, *parahaoma*. It is to be noted here that the Persians used the phonetic “Ha” instead of “Sa” in

their language. For example they called river Sarasvati, Haravati; River Sindhu is called Hindu (some believe this is the root of the Hindu nomenclature), and here we see them call Soma - Haoma.

In the *Hōm yašt* of the *Avesta*, the *Yazata* (divine) Haoma appears to Zoroaster “at the time of pressing” (*havani ratu*) in the form of a beautiful man. Yasna 9.1 and 9.2 exhort him to gather and press Haoma plants. Haoma's epithets include “the Golden-Green One” (*zairi-*, Sanskrit *hari-*), “righteous” (*ašavan-*), “furthering righteousness” (*aša-vazah-*), and “of good wisdom” (*hu.xratu-*, Sanskrit *sukratu-*, Cf. Greek Sokrates).

In Yasna 9.22, Haoma grants “speed and strength to warriors, excellent and righteous sons to those giving birth, spiritual power and knowledge to those who apply themselves to the study of the nasks”. As the religion's chief cult divinity he came to be perceived as its divine priest. In Yasna 9.26, *Ahura Mazda* is said to have invested him with the sacred girdle, and in Yasna 10.89, to have installed Haoma as the “swiftly sacrificing *zaotar*” (Sanskrit *hotar*) for himself and the *Amesha Spenta*. Haoma services were celebrated at least until the 1960s and 1970s in a strongly conservative village near Yazd.

But the *Avesta* also warns of misuse. He distinguishes between the currently used drug-like Haoma, including Opium, and the *real* Divine Haoma.

8.5 Candidates for the Soma plant

Main article: [Botanical identity of Soma-Haoma](#)

There has been much speculation as to the original *Proto-Indo-Iranian Sauma* plant. It was generally assumed to be *entheogenic*, based on RV 8.48 cited above (*we have attained the light*). Many descriptions of Soma are associated with excitation. Soma is associated with the warrior-god *Indra*, and has been drunk by him before his battle with *Vṛtra*. For these reasons, there are stimulant (amphetamine like) plants as well as *entheogenic* plants among the candidates that have been suggested. Soma is also often associated with Light and *Indra* is the “Lord of Light” as shown in the following verses from the *RgVeda*: RV 8.82.25 *For thee, O Lord of Light, are shed these Soma-drops, and grass is strewn. Bring Indra to his worshippers. May Indra give thee skill, and lights of heaven, wealth to his votary. And priests who praise him: laud ye him.*

There are several references in the *Rig Veda*, associating Soma with the visionary seeing of Light e.g. RV 9.4, RV 9.5, RV 9.8, RV 9.10, RV 9.42.

Candidates that have been suggested include honey,^[15] and fly agaric (*Amanita muscaria*), which was widely used among *Siberian shamans* for its *entheogenic* properties. Several texts like the *Atharvaveda* extol the medicinal properties of Soma and he is regarded as the king of medicinal herbs (and also of the *Brahmana* class).

From the late 1960s onwards, several studies attempted to establish *soma* as a *psychoactive substance*. A number of proposals were made, including one in 1968 by the American banker *R. Gordon Wasson*, an amateur *ethnomycologist*, who asserted that *soma* was an inebriant, and suggested fly-agaric mushroom, *Amanita muscaria*, as the likely candidate. Since its introduction in 1968, this theory has gained both detractors and followers in the anthropological literature.^[16]

Wasson and his co-author, *Wendy Doniger O'Flaherty*, drew parallels between Vedic descriptions and reports of *Siberian* uses of the fly-agaric in *shamanic* ritual.^[17]

Since the late 18th century, when *Abraham Hyacinthe Anquetil-Duperron* and others made portions of the *Avesta* available to western scholars, several scholars have sought a representative botanical equivalent of the *haoma* as described in the texts and as used in living Zoroastrian practice. In the late 19th century, the highly conservative Zoroastrians of Yazd (Iran) were found to use *Ephedra* (genus *Ephedra*), which was locally known as *hum* or *homa* and which they exported to the Indian Zoroastrians.^[18] There are numerous mountain regions in the northwestern Indian subcontinent which have cool and dry conditions where *ephedra* plants can grow. Later Vedic texts mention that the best *soma* plants came from Mount *Mūjavant*, which may be located as in northern Kashmir and in neighboring western Tibet. (*Ephedra* is not, however, used in any type of sacrificial activity by Hindu priests today, nor is it actively cultivated in the open trade economies of South Asia.)

In 1989 Harry Falk noted that, in the texts, both *haoma* and *soma* were said to enhance alertness and awareness, did not coincide with the consciousness altering effects of an *entheogen*, and that “there is nothing shamanistic or visionary either in early Vedic or in Old Iranian texts”, (Falk, 1989) Falk made a crucial error in assuming that *ephedra* reacts like *ephedrine*; *ephedra* is less like *adrenaline* and more a potent bronchodilator. Falk also asserted that the

three varieties of ephedra that yield ephedrine (*geradiana*, *major procera* and *intermedia*) also have the properties attributed to *haoma* by the texts of the Avesta. (Falk, 1989) At the conclusion of the 1999 Haoma-Soma workshop in Leiden, Jan E. M. Houben writes: “*despite strong attempts to do away with ephedra by those who are eager to see *sauma as a hallucinogen, its status as a serious candidate for the Rigvedic Soma and Avestan Haoma still stands*” (Houben, 2003).

The Graeco-Russian archeologist Viktor Sarianidi claims to have discovered vessels and mortars used to prepare Soma in 'Zoroastrian temples' in Bactria. He claims that the vessels have revealed residues and seed impressions left behind during the preparation of Soma. This has not been sustained by subsequent investigations.*[19] As noted by Sarianidi, Bakels' examination of the material took place after several years of exposure in the open air and elements, which could well have caused the decomposition of the cannabis remains in the gypsum from inside the ancient clay vessels. There is a clear possibility that as with the seed impressions, which we have shown were clearly cannabis, Bakels is once again mistaken. For alternatively, as Mark Merlin, who revisited the subject of the identity of Soma more than thirty years after originally writing about it*[20] in light of Sarianidi's finds, has pointed out: “According to Miller (2003), photographs of the Ephedra, Cannabis, and Papaver, and archaeological specimens presented in the Togolok-21 report by Meyer-Melikyan (1990), appear to be consistent with the respective species; however, the determination of the Papaver species needs further study to confirm that it is *P. somniferum*.” (Merlin, 2008)*[21] Besides the residue of ephedra, the archeologists discovered the residues of **Poppy seeds** and **Cannabis**. The vessels also had impressions created by Cannabis seeds. Cannabis is well known in India as **Bhang** and sometimes Poppy seeds are used with Bhang to make the ritual drink *Bhang Ki Thandai*.

In his Book 'Cannabis and The Soma Solution' (2010), Chris Bennett, disputes the amanita muscaria and Syrian Rue theories in detail, although partially accepting the Ephedra identification, and asserts the solution is hemp, suggesting that recent finds of 2,700 year old cannabis with the mummified remains of a shaman the Indo-European Gushi culture in China, led to the adoption of the Chinese term for cannabis Hu-Ma, and this became Haoma in the Bactria region Sarianidi found evidence of cannabis at ancient temple sites, referred to above, becoming Soma in India.*[22]

The view that Soma was cannabis has been held by a variety of Indian authors, most prominently by Chandra Chakraberty who has made this association clear in a number of different books; “Soma was... made of the flowering tops and resins of Cannabis sativa which is an aphrodisiac and stimulant, and a nourishing food...” (Chakraberty, 1952)*[23]; “Soma.... Cannabis sativa... a nervine aphrodisiac” (Chakraberty, 1963; 1967);*[24] “Of all the plants Soma (Cannabis indica) is the king (X, 97,19)” (Chakraberty, 1944); “...[I]t is safe to conclude that Soma is Cannabis sativa” (Chakraberty, 1944).*[25]

The view of cannabis as soma was also put forth by Joseph Chandra Ray, 'The Soma Plant' (1939)*[26] and B. L. Mukherjee (1921)*[27] and they are far from alone amongst Indian researchers who have regarded the identity of Soma with hemp; “...the plant now known as Bhang in India (Indian hemp)... was used as H(a)oma or Soma” (Shrirama, 1999);*[28] “Soma (a kind of hemp)” (Ramachandran and Mativāṇan, 1991);*[29] “Soma was a national drink. This was a green herb which was brought from the mountain and pounded ceremoniously with stones. It was mixed with milk and honey and drunk. Probably this was a type of hemp (Bhang...) which is still drunk by some people in India” (Vikramasinha, 1967).*[30]

In 1976, the Indian botanist B. G. L. Swamy, put forth cannabis as a candidate for Soma in a well thought out, but little recognized, article The Rg Vedic Soma Plant, in the Indian Journal of History of Science. Swamy built on the presentations of Mukherjee (1921) and Ray (1939) noting that the Vedic descriptions of the plant indicated leaves, stalks and branches; that Soma was green, hari; that cannabis grows wild in areas associated with the Aryan ancestors of the Vedic authors such as the “Caspian sea, in Siberia, in the desert of Kirghiz. It is also referred to as wild in Central and Southern Russia and to the south of the Caucasus... it is almost wild in Persia and it appears to be quite wild on the Western Himalayas and Kashmir” (Swamy, 1976); that Soma was pulverized, filtered and consumed immediately as with the Indian beverage bhang, noting that it must “be borne in mind that there were three pressings in a day and that the juice once expressed was useless for a second offering...Therefore, the brief interval between pressing and consuming is too short a period for fermentation to set in, even should the juice be mixed with milk, curd, etc.... It was essential not only to soak them [the branches] in water but also pound the pieces with stones in order to express the juice.... The dry twigs of Soma (Cannabis) were soaked in water; crushed in flowing water; the last washing was filtered and used almost immediately...” (Swamy, 1976) Based on such clearly thought out evidence B. G. L. Swamy rightly felt that: “The summation of evidence leads to the irresistible conclusion that the Rg-vedic Soma was prepared from Cannabis sativus” (Swamy, 1976).*[31]

In The RgVedic Soma, the indigenous Vedic scholar Dr. N.R. Waradpande, who identified cannabis as the ancient sacred drink, suggests that based on the Vedic meaning of the words involved in the descriptions given in the 9th and 10th Mandalas of the Rig Veda, the Soma plant was an indigenous Indian plant with roots, branches, leaves, and resin on the leaves and flowers . “The Soma in the Rgveda is unmistakably hemp and its derivatives marijuana and

hashish” (Waradpande, 1995).*[32]

“... Waradpande has highlighted with great ingenuity three interesting issues, namely, 1) repudiation of the mushroom and urine theory of Richard Wasson, 2) identification of Soma as hemp-plant, and its three products, hemp-juice (vamsu), marijuana and hashish (charas), and 3) interpretation of the Rgvedic mantras referring to Soma.... Waradpande ingeniously agitates that the Soma plant was an indigenous Indian plant with roots, branches, leaves, resin on the leaves and flowers on the basis of the hymns RV* 10.85,3; 9.86,46; 9.5,1; 9.25,2; 9.38,2; 9.67; 9.61,13; 9.70,1 and so on, He demonstrates that ‘all these verses can be interpreted as referring to both the Soma plant and the Moon’ and the adjectives referring to them can be interpreted accordingly. The descriptive characteristics of the Soma plant and the physio-psychological effects caused on consumption of the Soma can be compared with the contemporary knowledge about the intoxicating drugs hemp, marijuana and hashish. The leaf (patra) of the hemp plant is called bhanga (Hindi biarig), the flower (puspamanjari) ganja and the resin (niryasa) charas. Because of its medicinal qualities it is also called vijaya, jaja and matulai and because of intoxicating qualities it is called bhanga, madini and ganja. He concludes that Soma was nothing but bhang, ‘hemp’ and it was consumed by the Vedic Aryans in three ways, as a hemp-juice (soma-rasa) by drinking, the flowers of hemp known as marijuana by smoking and the resin on leaves known as hashish by smoking.”*[33]

Dr. Waradpande believes that by the time of the Indian commentator Sayana (died 1387) the identification of the Soma was lost, explaining that if Sayana had known that Soma was hemp, he would not have been puzzled by the description of Soma as samiddha, i.e., kindled and as being ‘blown’ or ‘puffed’, now it is common practice to smoke bhanga as well as drink it, (Waradpande, 1995). Waradpande feels much of the confusion is due to the fact that many Vedic terms remain obscure regarding their derivation and denotation for want of adequate knowledge of the contemporary Vedic society. Patanjali, the grammarian of second century B.C. recorded that even during his time some of the Vedic words were considered to be obscure. Sayana's interpretations of Vedic terms are also doubted by later Western as well as Indian scholars. Besides the language factor, Waradpande feels that the loss of the knowledge of Soma’s identity was through the decline of the Vedic ritual, the Yajna, which came about under the influence and development of Buddhism. (Waradpande, 1995).*[32]

In his book *Food of the Gods*, ethnobotanist Terence McKenna postulates that the most likely candidate for Soma is the mushroom *Psilocybe cubensis*, a hallucinogenic mushroom that grows in cow dung in certain climates. In India, Wasson identified *Psilocybe cubensis* as “easily identified and gathered, and are effective”, and went so far as to hypothesize, “the possible role of *Stropharia cubensis* growing in the dung of cattle in the lives of the lower orders remains to this day wholly unexplored. Is *P. cubensis* responsible for the elevation of the cow to a sacred status?” McKenna cites both Wasson's and his own unsuccessful attempts using *Amanita muscaria* to reach a psychedelic state as evidence that it could not have inspired the worship and praise of Soma. McKenna further points out that the 9th mandala of the Rig Veda makes extensive references to the cow as the embodiment of soma. He draws comparison to other cultures who venerate the source of the ecstatic state such as the Chavin in Meso-America who venerate the cactus as the source of peyote.

In his 2005 book *Amanita Muscaria; Herb of Immortality* Donald E. Teeter has expanded upon Wasson's work and extends Soma to include other Indo-European ritual foods and drink. These include: Haoma, Ambrosia, Nectar the Wine of Dionysus, the Christian Holy Host, and communion wine, among others.

Teeter also proposes and experimentally tests a mechanism for the reported uses and ceremonies associated with these rituals, as well as accounting for the mechanism of the Holy grail and similar bountiful religious artifacts mentioned in historical references.

Teeter records success with his use of *Amanita muscaria* and his experiments to duplicate the described occurrences surrounding the production, use and effects described for Soma and the Grail.*[34]

8.6 Contemporary Hinduism

See also: Chandra

In Hindu art, the god Soma was depicted as a bull or bird, and sometimes as an embryo, but rarely as an adult human. In Hinduism, the god Soma evolved into a lunar deity. Full moon is the time to collect and press the divine drink. The moon is also the cup from which the gods drink Soma, thus identifying Soma with the moon god Chandra. A waxing moon meant Soma was recreating himself, ready to be drunk again. Alternatively, Soma's twenty-seven wives were the star goddesses, the Nakshatras - daughters of the cosmic progenitor Daksha - who told their father that he paid too much attention to just one of them, Rohini. Daksha subsequently cursed Soma to wither and die, but the wives

intervened and the death became periodic and temporary, and is symbolized by the waxing and waning of the moon. Monday is called *Somavāram* in Sanskrit and modern Indian languages, such as Hindi, Bengali, Kannada, Marathi, Nepali and Telugu, and alludes to the importance of this god in Hindu spirituality.

The Sushruta Samhita localizes the best Soma in the upper Indus and Kashmir region.* [35]

The Maharishi Mahesh Yogi's Transcendental Meditation-Sidhi Program involves a notion of “Soma”, allegedly based on the Rigveda.* [36]* [37]

8.7 Western reception

In Western artistic and cultural depictions, Soma often refers to some form of intoxicating drug.

In the 19th century, John Greenleaf Whittier wrote a poem called *The Brewing of Soma*. The last part speaks of how Christians should draw near to God without such things as soma. This part of the poem has been made into a well-known hymn, “Dear Lord and Father of Mankind”.

Soma is the name of a fictional drug in Aldous Huxley's 1932 novel, *Brave New World*. In the novel the drug produces both intoxicating and psychoactive properties and is used in celebratory rituals. It is described as “All of the benefits of Christianity and alcohol without their defects.” Another drug derived from mountain growing mushrooms is featured in his 1962 novel, *Island*, in which it is used in a Hindu-based religious ceremony worshipping the god Shiva. Called *moksha* medicine it is portrayed in a positive light, as a key to enlightenment.

In the books *Junkie* and *Naked Lunch*, author William S. Burroughs refers to soma as a non-addictive, high-quality form of opium said to exist in ancient India.

In Neil Gaiman's novel *American Gods*, soma is referred to as “concentrated prayer”, a drink enjoyed by the gods (who feed on people's worship), such as Odin.

The single “Soma” by the indie rock band The Strokes focuses on soma and its effects.

Smashing Pumpkins have a song called Soma on their 1993 Album “Siamese Dream”

8.8 References

- [1] soma. CollinsDictionary.com. Collins English Dictionary - Complete & Unabridged 11th Edition. Retrieved December 02, 2012.
- [2] “Botany of Haoma”, from *Encyclopædia Iranica*. Accessed March 15, 2007
- [3] Booth, Martin (2005). *Cannabis: A History*. Picador. ISBN 978-0-312-42494-7. Retrieved 2009-04-25.
- [4] K.F.Geldner, Der Rig-Veda. Cambridge MA, 1951, Vol. III: 1-9
- [5] M. Mayrhofer, Etymologisches Wörterbuch des Altindoarischen, Heidelberg 1986–2000, vol II: 748
- [6] Anthony 2007, p. 462.
- [7] Beckwith 2009, p. 32.
- [8] Anthony 2007, p. 454-455.
- [9] Anthony 2007, p. 454.
- [10] “Somayagam to be conducted at Aluva”. *The Hindu*. 2009-02-08.
- [11] Doniger, Wendy, The Hindus, An Alternative History, Oxford University Press, 2010, ISBN 978-0-19-959334-7, pbk
- [12] Angot, Michel, L'Inde Classique, Les Belles Lettres, Paris, 2001, ISBN 2-251-41015-5
- [13] <http://www.youtube.com/watch?v=wBOMXVNqh5A>
- [14] <http://siddham.in/somalatha-sarcostemma-acidum>
- [15] Oldenberg, Hermann (1988). *The Religion of the Veda*. ISBN 978-81-208-0392-3.
- [16] Furst, Peter T. (1976). *Hallucinogens and Culture*. Chandler & Sharp. pp. 96–108. ISBN 0-88316-517-1.

- [17] (Wasson, Robert Gordon (1968). “Soma: Divine Mushroom of Immortality” . *Ethno-Mycological Studies* (New York) 1. ISBN 0-15-683800-1.)
- [18] Aitchison, 1888
- [19] C.C. Bakels, Report concerning the contents of a ceramic vessel found in the “white room” of the Gonur Temenos, Merv Oasis, Turkmenistan. *EJVS* Vol.9, 2003
- [20] Merlin, Mark, Man and Marijuana, (Barnes and Co, 1972)
- [21] Merlin, M., Archaeological Record for Ancient Old World Use of Psychoactive Plants, *Economic Botany*, 57(3): (2008)
- [22] Bennett, Chris, Cannabis and the Soma Solution (2010)
- [23] Chakraberty, Chandra, Literary History of Ancient India in Relation to Its Racial and Linguistic Affiliations, (Vijaya Krishna Bros., 1952)
- [24] Chakraberty, Chandra Sex Life in Ancient India: An Explanatory & Comparative Study, (Firma K. L. Mukhopadhyay, 1963)
- [25] Chakraberty, Chandra, The Racial History of India, (1944)
- [26] Ray, Joseph, Chandra, Soma Plant, *Indian Historical Quarterly*, vol. 15, no. 2, June, 1939, Calcutta
- [27] Mukherjee, B. L., The Soma Plant, *JRAS*, (1921), Idem, The Soma Plant, Calcutta, (1922), The Journal of the Royal Asiatic Society of Great Britain & Ireland (Royal Asiatic Society of Great Britain and Ireland, 1921)
- [28] Deva, Indra and Shrirama Society and Culture in India: Their Dynamics Through the Ages, (1999)
- [29] Ramachandran, M. and Mativāṇaṇ, Irāmaṇ, The Spring of the Indus Civilisation, (Prasanna Pathippagam, 1991)
- [30] Vikramasimha, Glimpses of Indian Culture, (Kitab Mahal, 1967)
- [31] Swamy, B.G.L., The Rg Vedic Soma Plant, *Indian Journal of History of Science* (1976)
- [32] The Rgvedic Soma, Dr. N. R. Waradpande (1995)
- [33] Sri Venkateswara University, *Oriental Journal*, Volume XXXVIII, 1995
- [34] Teeter, Donald E. (2005, 2007). *Amanita Muscaria; Herb of Immortality*. 4800 Yager Lane, Manor, Texas 78653 ambrosiasociety.org: Ambrosia Society. Check date values in: |date= (help)
- [35] *Sushruta Samhita*: 537-538, SS.CS. 29.28-31.
- [36] Williamson, Lola, *Transcendent in America: Hindu-Inspired Meditation Movements as New Religion* , *NYU Press*, 2010 ISBN 0-8147-9450-5, ISBN 978-0-8147-9450-0, pp. 99–100
- [37] Hendel v World Plan Executive Council, 124 WLR 957 (January 2, 1996); affd 705 A.2d 656, 667 (DC, 1997)

8.9 Sources

- Anthony, David W. (2007), *The Horse The Wheel And Language. How Bronze-Age Riders From the Eurasian Steppes Shaped The Modern World*, Princeton University Press
- Bakels, C.C. 2003. “The contents of ceramic vessels in the Bactria-Margiana Archaeological Complex, Turkmenistan.” in *Electronic Journal of Vedic Studies*, Vol. 9. Issue 1c (May 2003)
- Beckwith, Christopher I. (2009), *Empires of the Silk Road*, Princeton University Press
- Jay, Mike. *Blue Tide: The Search for Soma*. Autonomedia, 1999.
- Lamborn Wilson, Peter. *Ploughing the clouds:The search for Irish Soma*, City Lights,1999.
- McDonald, A. “A botanical perspective on the identity of soma (*Nelumbo nucifera* Gaertn.) based on scriptural and iconographic records” in *Economic Botany* 2004;58

Chapter 9

Adamant

For other uses of adamant, adamantium, and similar terms, see [Adamant \(disambiguation\)](#).

Adamant and similar words are used to refer to any especially **hard** substance, whether composed of **diamond**, some other **gemstone**, or some type of **metal**. Both *adamant* and *diamond* derive from the **Greek** word ἀδάμαστος (*adamastos*), meaning “untameable”. *Adamantite* and *adamantium* (a metallic name derived from the **Neo-Latin** ending *-ium*) are also common variants.

Adamantine has, throughout ancient history, referred to anything that was made of a very hard material. **Virgil** describes **Tartarus** as having a screeching gate protected by columns of solid adamantine (*Aeneid* book VI). Later, by the **Middle Ages**, the term came to refer to **diamond**, as it was the hardest material then known, and remains the hardest non-synthetic material known.

It was in the Middle Ages, too, that adamantine hardness and the **lodestone's** magnetic properties became confused and combined, leading to an alternate definition in which “adamant” means magnet, falsely derived from the Latin *adamare*, which means to love or be attached to.*^[1] Another connection was the belief that adamant (the diamond definition) could block the effects of a magnet. This was addressed in chapter III of *Pseudodoxia Epidemica*, for instance.

Since the word *diamond* is now used for the hardest gemstone, the increasingly archaic term “adamant” has a mostly **poetic** or figurative use. In that capacity, the name is frequently used in popular media and fiction to refer to a very hard substance.

9.1 Adamant and Adamantine in mythology

- In **Greek Mythology**, **Kronos** castrated his father **Uranus** using an adamant sickle given to him by his mother **Gaia**.^{*[2]} An adamantine sickle or sword was also used by the hero **Perseus** to decapitate the Gorgon **Medusa** while she slept.
- In the Greek Tragedy, *Prometheus Bound* translated by G. M. Cookson, **Hephaestus** is to bind **Prometheus** “to the jagged rocks in adamantine bonds infrangible.”
- In **John Milton's** epic poem *Paradise Lost* adamant or adamantine is mentioned eight times. First in Book 1, **Satan** is hurled “to bottomless perdition, there to dwell in adamantine chains and penal fire”(lines 47-48). Three times in Book 2 the gates of hell are described as being made of adamantine (lines 436, 646 and 853). In Book 6, Satan “Came tawring [*sic*], armd [*sic*] in Adamant and Gold” (line 110), his shield is described as “of tenfold adamant” (line 255), and the armor worn by the fallen angels is described as “adamantine” (line 542). Finally in book 10 the metaphorical “Pinns [*sic*] of Adamant and Chains” (lines 318-319) bind the world to Satan, and thus to sin and death^{*[3]}
- In some versions of the **Alexander Romance**, **Alexander the Great** builds walls of Adamantine, the **Gates of Alexander**, to keep the giants **Gog** and **Magog** from pillaging the peaceful southern lands.

9.2 In fiction and popular culture

9.2.1 Adamant

- In John Donne's Holy Sonnet I he states in line 14, “And thou like adamant draw mine iron heart” .
- In the Medieval epic poem *The Faerie Queene*, Sir Artegal's sword is made of Adamant.
- In William Shakespeare's *A Midsummer Night's Dream*, Helena says to Demetrius, “You draw me, you hard-hearted adamant!”.
- In J. R. R. Tolkien's *The Lord of the Rings* it is said in the second verse of Bilbo's Song of Eärendil, regarding the appearance of Eärendil; “Of adamant his helmet tall” . At the crowning of King Elessar, it is said that his crown “was adorned with jewels of adamant” . Also, Nenya, one of the Three Rings of Power, was described as the Ring of Adamant, once again the Dark Tower Barad-dûr is described as being a tower of adamant crowned with iron.
- In Philip Pullman's *His Dark Materials* trilogy, Lord Asriel constructs an “adamant” fortress.
- In Mohandas K. Gandhi's autobiography, he reflects on the beauty of compromise in deciding not to fight for the right to wear a turban in the Supreme Court of South Africa. He states that “truth is hard as adamant and tender as a blossom” .
- In *Princess Ida*, by Gilbert and Sullivan, the hardnosed princess's castle is called Castle Adamant.
- In *Pokémon Diamond and Pearl*, there is an obtainable item called the 'Adamant Orb' which raises the dragon and steel type attacks of Dialga. The item looks more like a diamond gemstone rather than metal.
- In the MMORPG *RuneScape*, adamant is a green colored metal smelted from one part adamantite ore and six parts coal. It is the second strongest metal in the free version of the game and is the second strongest metal that can be forged and smithed by players in both the free and member version. Adamantite is an ore found in various mining locations in small quantities. Once an adamant bar is smelted, it can be smithed to make armor and weapons.
- In Jonathan Swift's *Gulliver's Travels* (Part III), the base of the fictitious flying island of Laputa is made of Adamant.
- In *Kingdom Hearts*, one of the shields you can equip to Goofy is called the “Adamant Shield” .
- In the role playing game *Exalted*, adamant is a rare magical material used in some artifacts. It is a diamond-like substance with electroconductive properties.
- In the fantasy book series *Fablehaven*, Adamant is a very strong and light weight metal that has been magically enchanted.
- In the novel *The Book of the Dead* by Douglas Preston and Lincoln Child, Adamant is among various goods inside of an Egyptian tomb on display in the New York Museum of Natural History.
- Team ADAMANT is a semi-professional team in the online first-person shooter *Counter-Strike: Global Offensive* by Valve.
- In "The Mortal Instruments (novel)" by Cassandra Clare, the demon-hunting Nephilim use weapons made of Adamas, forged by the Iron Sisters in the Adamant Citadel. The material is tough, slightly transparent, whitish-blue, and glows with angelic power. It is also the material used to construct the Nephilim's home city and its demon warding towers.
- In *Final Fantasy* adamant was an item found in Tiamat's flying castle that could be taken back to the dwarves in their mine and be used to forge Excalibur, the game's second strongest weapon.

9.2.2 Adamantine

- In Mary Shelley's novella *Mathilda*, the author writes, “It required hands stronger than mine; stronger I do believe than any human force to break the thick, adamantine chain that has bound me” .
- In the 1950s movie *Forbidden Planet*, Edward Morbius refers to structures that the Krell Civilization created that were made of “adamantine steel.”
- Jack London's *White Fang*: Part IV: The Superior Gods: Chapter 6: The Love-Master contains the text “the fibre of him had become tough and knotty; when the warp and the woof of him had made of him an adamantine texture, harsh and unyielding;”
- In Mark Twain's *The Adventures of Tom Sawyer*, Tom Sawyer's aunt's resolve becomes “adamantine in its firmness” .
- The short story “Creatures of the Light,” by Sophie Wenzel Ellis, appearing in February 1930's *Astounding Stories of Super Science*, contains the sentence, “Yet, for all his experience with hero worshippers to put an adamantine crust on his sensibilities, he grew warm-eared under the gaze of these two strangers.”
- In the *Dungeons & Dragons* game universe, adamantine is an ultra-hard, expensive, rare metal found only in meteorites and veins in magical areas, used to fashion high-quality weapons and armor.
- In *Dwarf Fortress*, a simulator game, adamantine is the rarest and most valuable mineral in existence. It can be used to forge the sharpest of weapons and strongest of armors. Unlike its common green in other accounts, adamantine in Dwarf Fortress is a very bright blue. It is nearly weightless, though this has caused improvements to the game's physics modelling to cripple adamantine warhammers and other blunt weaponry. Adamantine is also a trap for the proud. Dwarves following an adamantine vein will eventually dig too deep and breach “hell” .
- In the MMORPG *Lineage II*, adamantine is a rare material required to craft the highest grade weapons in the game, Icarus and Dynasty weapons.
- *Ratchet & Clank* features armor made of Adamantine, a metal that was to be said “the hardest in the galaxy.”
- In the *Tales of Symphonia* game, the Eternal Ring that Dirk forges for Lloyd is made of Adamantine and sacred wood.
- In *Patapon 2*, you can use Adamantine from your Altar or inventory. This material can be forged and is similar to mithril.
- In Meredith Ann Pierce's *Darkangel Trilogy*, the blade Adamantine was forged by the Ancients and is the only weapon that can kill a darkangel.
- In *Naruto*, adamantine is referred in name of techniques used by summoned character Monkey King Enma. Adamantine clearly mentioned for its hardness. In one technique Enma can transform into a stick which is hard as Adamantine.
- In *GemStone IV*, adamantine is a very rare, very heavy, and extremely strong metal. A successful parry with an adamantine weapon has the potential to shatter the other weapon.

9.2.3 Other variants

- In the travels of John Mandeville, he makes mention of a certain material upon which diamonds grow on his travels to India.
- In the Games Workshop game universe of *Warhammer 40,000*, adamantium is a fairly common alloy used in Imperial weaponry and heavy armour.
- In the Marvel Comics universe, adamantium is a metal alloy which, once forged (and allowed to cool, as heard in X-Men 2), is effectively indestructible. The metal is costly to produce and exceptionally rare. It is typically portrayed within Marvel comic books as used to create weaponry such as bullets used by various covert agencies, a triangular shield used by the vigilante known as *Battlestar*, and the outer skin of some of the robotic bodies of the android *Ultron*. It is most famously known for being bonded to the skeleton and bone claws of the X-Men character *Wolverine*.

- **Adiamante** is an artificial material in the eponymous 1996 science fiction novel by **L. E. Modesitt, Jr.**, used for the hulls of military spacecraft.
- **Final Fantasy** also features armor made of adamantite on occasion. In the fifth installment specifically it is a material from 'another world' able to contain great amounts of energy.
- In **R. A. Salvatore's** *Dark Elf* books (based on the Dungeons & Dragons universe), adamantite is the preferred material for dwarf weaponry.
- In the MMORPG **World of Warcraft**, Adamantite is gathered from fairly uncommon veins in Outland, and used for productions of various weapons and armor, both uncommon, rare and epic.
- In the MMORPG, **Maplestory**, adamantium ore can be obtained by killing various monsters and be made into a bar of adamantium to upgrade weapons and armours into stronger substitutes.
- In the RPG expansion **The Elder Scrolls III: Tribunal**, adamantite is a usable substance that can be acquired, and forged (not by the player) into a protective armor.
- In the **Inuyasha** dub the name Adamant Barrage is given to an attack that shoots diamonds at the opponent using the Tessaiga, the sword used by the title character. In the episode The Demon Protector of the Sacred Jewel Shard, a demon named Hosenki is covered in an armor made up of what is called adamantite. Kagome asks Myoga if he means diamond, but he does not know what she is talking about.
- In the video game series **Harvest Moon (series)**, an ore and item upgrade level is named 'Adamantite'. It is usually the highest-level upgrade.
- In the game *Terraria*, adamantite is a red ore you find near the end of the game. It can be made into adamantite bars (at an adamantite forge), then into armor, drills, and other things.
- In **The Sims Medieval**, adamantite is one of the metals that can be mined and forged by a Blacksmith.
- In **Square Enix's** *The World Ends With You*, adamantite is in the form of a pin and can be obtained from various types of Noise. It is used as an exchange material, and like other materials, can only be traded in when it is mastered.

9.3 See also

- aggregated diamond nanorods, ultrahard, nanocrystalline form of diamond
- Adamant, Vermont, a village in Washington County, Vermont, USA
- adamantane, a bulky hydrocarbon
- adamant, a noun defined at Wiktionary
- adamantine, an adjective defined at Wiktionary
- adamantine, a real mineral
- adamantium, a fictional substance in the **Marvel Universe**
- mithril, a strong, silvery fictional metal from **J. R. R. Tolkien's** *The Lord of the Rings*
- unobtainium, a name given to exotic, fictional materials used in science fiction
- **Adam Ant**, musician

9.4 References

- [1] Webster's dictionary definition of *adamant*, 1828 and 1913 editions
- [2] Hesiod; Richard S. Calwell (1987). *Hesiod's Theogony*. Cambridge, Ma: Focus Information Group. pp. 37–38 at lines 161–181. ISBN 9780941051002. Quick she [Gaia] made the element of grey adamant, made a great sickle...
- [3] John Milton, *Paradise Lost*, Book one, two, six, and ten (1667). (see text from Project Gutenberg)

Chapter 10

Winged unicorn

A **winged unicorn** is a fictional horse with wings and the horn of a **unicorn**. There is no specific name given to such creature, but it is sometimes referred to using a **portmanteau** of pegasus and unicorn: **pegacorn**. In some literature and media, it is also referred to as an **alicorn**, which is a historical word for the **horn of a unicorn**.^[1]

Winged unicorns have made many appearances in art. Ancient **Achaemenid Assyrian** seals bear depictions of winged unicorns and winged bulls as representations of evil.^[2]^[3]

Irish poet **W. B. Yeats** wrote of imagining a winged beast that he associated with laughing, ecstatic destruction. The beast took the form of a winged unicorn in his 1907 play *The Unicorn from the Stars* and later that of the rough beast slouching towards Bethlehem in his poem *The Second Coming*.^[4]

In the continuity of **Hasbro's** *My Little Pony* and its related media after 2010 (including its *My Little Pony: Friendship Is Magic* television series), winged unicorns^[note 1] play a role as ponies of royal status.

10.1 Gallery

- British Airborne Units' logo
- A winged unicorn on the Manège d'Andréa

10.2 Notes

- [1] In the early episodes of the *My Little Pony: Friendship Is Magic* television series, the species is not specifically named; for example, the sisters Celestia and Luna were referred as unicorns in first season's première episode “Friendship Is Magic - part 1” despite having wings.^[5] However, an amulet with a pair of wings and a horned head of a horse is referred as the “Alicorn Amulet” in the third season's fifth episode “Magic Duel” (written by M. A. Larson),^[6] and the species is explicitly named “alicorn” in its season finale “Magical Mystery Cure” (also written by Larson).^[7]

10.3 References

- [1] Shepard, Odell (1930). *The Lore of the Unicorn*. London: Unwin and Allen. ISBN 9781437508536.
- [2] Brown, Robert (2004). *The Unicorn: A Mythological Investigation*. Kessinger Publishing. p. 18. ISBN 9780766185302.
- [3] Von Der Osten, Hans Henning (June 1931). “The Ancient Seals from the Near East in the Metropolitan Museum: Old and Middle Persian Seals” . *The Art Bulletin* **13** (2): 221–41. JSTOR 3050798.
- [4] Ward, David (Spring 1982). “Yeats's Conflicts With His Audience, 1897-1917” . *ELH* **49** (1): 155–6. JSTOR 2872885.
- [5] Faust, Lauren. “Friendship Is Magic - part 1” . *My Little Pony: Friendship Is Magic*. Season 1. Hasbro Studios.
- [6] Larson, M. A.. “Magic Duel” . *My Little Pony: Friendship Is Magic*. Season 3. Hasbro Studios.
- [7] Larson, M. A.. “Magical Mystery Cure”. *My Little Pony: Friendship Is Magic*. Season 3. Hasbro Studios.

Chapter 11

Alkahest

“Alcahest” redirects here. For a video game that was only released in Japan, see [Alcahest \(video game\)](#).

Alkahest is a hypothetical **universal solvent**, having the power to **dissolve** every other substance, including **gold**. It was much sought after by **alchemists** for what they thought would be its invaluable **medicinal** qualities.

11.1 Ideology

The name is believed to have been invented by **Paracelsus** from **Switzerland**, who modeled it on similar words taken from **Arabic**, such as ‘**alkali**’. Paracelsus' own recipe was based on caustic lime, alcohol, and **carbonate of potash**.^[1] He believed that this element alkahest was, in fact, the **philosopher's stone**.

11.2 Issues with a “universal solvent”

A potential problem involving alkahest is that, if it dissolves everything, then it cannot be placed into a container because it would dissolve the container. However, the alchemist **Philaethes** specifies that alkahest dissolves only composed material into their constituent, elemental, parts.^[2] The old remark, “Spit is the universal solvent” mocks a very old idea that, somewhere, there might be found a solvent that will dissolve anything. In modern times, **water** is sometimes called the universal solvent as well, because it can dissolve a large variety of substances, due to its **chemical polarity**.

11.3 Paracelsus' successor

A later great alchemist named van Helmont picked up where Paracelsus had left off, in his major texts he also gave attention to transmutation of metals, to techniques for separating the pure from the impure parts of nature, and, of special significance, to a substance, called the liquor alkahest, which he accepted as one of the greatest secrets of Paracelsus and which he referred to as incorruptible dissolving water that could reduce any body into its first matter.

Van Helmont's writings point to even earlier medieval descriptions of a substance called sal alkali. Sal alkali, in turn, appears to have been a solution of caustic potash in alcohol, which reduces many substances. Helmont describes a process in which his alkahest -- this sal alkali -- is applied to olive oil. The result was identified as a sweet oil, which would have been glycerol.^[3]

11.4 See also

- **Azoth**
- **Aqua regia**



Image of Alchimia, the embodiment of Alchemy Woodcut published by Leonhard Thurneysser in 1574. Thurneysser was a student of Paracelsus.

- Grey goo

11.5 Notes

- [1] Paracelsus' recipe is popular with chemists even today; a bath of potassium hydroxide in ethanol leaves laboratory glassware sparkling clean

- [2] Philalethes, Eirenaeus. “The Secret of the Immortal Liquor Called Alkahest or Ignis-Aqua” . Retrieved 14 May 2014.
- [3] Leinhard, John. “No.1569 Alkahest” . University of Houston. Retrieved 14 May 2014.

Chapter 12

Azoth

Azoth was considered to be a universal medicine or universal solvent sought in **alchemy*** [1] (similar to other alchemical idealized substance, **alkahest**, that like azoth was the aim, goal and vision of many alchemical works it was to achieve). Its symbol was the **Caduceus** and so the term, which being originally a term for an occult formula sought by alchemists much like the **philosopher's stone**, became a poetic word for the element **mercury**, the name is **Medieval Latin**, an alteration of *azoc* being originally derived from Arabic *al-zā'būq* “the mercury” .

12.1 Basis

Azoth is the essential agent of transformation in alchemy. It is the name given by ancient alchemists to Mercury, the animating spirit hidden in all matter that makes transmutation possible. The spelling consists of the initial letter of the English, **Greek** and **Hebrew alphabets** followed by the final letters of the **English alphabet** (Z), the Greek alphabet (Omega) and the Hebrew alphabet (Tau). The word comes from the Arabic *al-zā'būq* which means “Mercury” . The word occurs in the writings of many early alchemists, such as **Zosimos**, **Mary the Jewess**, **Olympiodorus**, and **Jābir ibn Hayyān** (Geber).

12.1.1 In texts

The word Azoth is also related to the **Ain Soph** (ultimate substance) of the **Kabbalah**. In his masterwork *The Secret Teachings of All Ages*. Manly P. Hall explained this connection: “The universe is surrounded by the sphere of light or stars. Beyond that sphere is **Schamayim** (שמים), the Hebrew word for “heaven” , who is the Divine Fiery Water, the first outflow of the Word of God, the flaming river pouring from the presence of the eternal mind. Schamayim, who is this fiery **Androgyne**, divides. His Fire becomes Solar fire and his Water becomes Lunar water in our universe. Schamayim is the Universal Mercury or Azoth -- the measureless spirit of life. That original spiritual fiery water comes through Eden (“vapor” in Hebrew) and pours itself into the four main rivers of the four Elements. This comprises the River of Living Water—the Azoth—or fiery mercurial essence, that flows out from the throne of God and Lamb. In this Eden (vaporous essence or mist) is the first or spiritual Earth, the incomprehensible and intangible dust out of which God formed Adam Kadmon, the spiritual body of man, which must become fully revealed through time.”

In his book *Transcendental Magic*, Eliphas Levi wrote: “The Azoth or Universal Medicine is, for the soul, is supreme reason and absolute justice; for the mind, it is mathematical and practical truth; for the body it is the quintessence, which is a combination of gold and light. In the superior or spiritual world, it is the First Matter of the Great Work, the source of the enthusiasm and activity of the alchemist. In the intermediate or mental world, it is intelligence and industry. In the inferior or material world, it is physical labor. Sulfur, Mercury, and Salt, which, volatilized and fixed alternately, compose the Azoth of the sages. Sulfur corresponds to the elementary form of Fire, Mercury to Air and Water, Salt to Earth.”



Fourth woodcut illustration from *Basil Valentine's Azoth* (1659).

12.2 Life and the Universe

Known as the Universal Solvent, Universal Cure, and Elixir of Life (elixir vitae), the Azoth is said to embody all medicines, as well as the first principles of all other substances. The 16th century alchemist Paracelsus was said to have achieved the Azoth, and in portraits of him carrying his sword, the inscription “Azoth” can be seen on the pommel or handle. It is said he kept the infallible remedy handy in a concealed compartment in the handle in case he needed it in an emergency or if he was injured in a fight. He said it was the “counter poison” to any physical, mental, or spiritual threat.

As the Universal Life Force, the Azoth is not only the animating energy (spiritus animatus) of the body but is also the inspiration and enthusiasm that moves the mind. In the cosmos and within each of us, the Azoth is the mysterious evolutionary force responsible for the relentless drive towards physical and spiritual perfection. Thus, the concept of the Azoth is analogous to the light of nature or mind of God.

Because the Azoth contains the complete information of the whole universe, it is also used as another word for the



Sixth woodcut from the series in Basil Valentine's Azoth

Philosopher's Stone. One of the hints for the preparation of the Stone is *Ignis et Azoth tibi sufficient* ("Fire and Azoth are sufficient"). There are scores of esoteric drawings depicting the Azoth and how it is used in the Great Work of alchemy. Examples include the Azoth of the Philosophers by Basil Valentine and the Hieroglyphic Monad of Dr. John Dee.

The term was considered by occultist Aleister Crowley to represent a unity of beginning and ending by tying together the first and last letters of the alphabets of antiquity;*[2] A/Alpha/Alef (first character of Latin, Greek & Hebrew), Z (final character in Latin), O as Omega (final character in Greek) and Th as Tau (final character in Hebrew). In this way permeation and totality of beginning and end was symbolised to consider the supreme wholeness and thus the universal synthesis of opposites as a 'cancellation' (i.e. solvent) or cohesion (i.e. medicine), and in such a way is

similar to the philosophical "absolute" of [Hegel's dialectic](#). Crowley further made reference in his works referring to Azoth as "*the fluid*" calling it the universal solvent or universal medicine of the medieval alchemical philosophers, as a unifier or unification of a certain extreme instance beholden to a contradict, unreconcilable nature if otherwise sought apart of the philosophical ideal of Azoth.

12.3 See also

- [Anima mundi](#)
- [Panacea \(medicine\)](#)
- [Prima materia](#)
- [Viriditas](#)

12.4 References

- [1] "Definition of Azoth" . Merriam-Webster Dictionary. Retrieved 22 July 2013.
- [2] Crowley, Aleister (1996). *The Magical Diaries of Aleister Crowley: Tunisia 1923*. Weiser Books. pp. 229–230.
- Crowley, Aleister. *777 And Other Qabalistic Writings of Aleister Crowley*. York Beach, ME: Samuel Weiser, 1977. ISBN 0-87728-670-1.

12.5 External links

- [Interpretation of Azoth of the Philosophers](#) (by Dennis William Hauck)
- [What is the Azoth? and The Azoth Ritual](#) at azothalchemy.org

Chapter 13

Eitr

Eitr is a mythical substance in **Norse mythology**. This liquid substance is the origin of all living things: the first giant **Ymir** was conceived from eitr. The substance is supposed to be very poisonous and is also produced by **Jörmungandr** (the Midgard serpent) and other serpents.

13.1 Etymology

The word **eitr** exists in most North Germanic languages (all derived from the Old Norse language) in Icelandic/Faroese *eitur*, in Danish *edder*, in Swedish *etter*. Cognates also exist in Dutch *etter* (pus), in German *Eiter* (pus), in Old Saxon *ēttar*, in Old English *ǣttor*. The word is broadly translated: *poisonous, evil, bad, angry, sinister* etc.*[1]

The word is used in common Scandinavian folklore as a synonym for snake poison.*

13.2 Ymir

In *Vafþrúðnismál* Odin asks the Giant *Vafþrúðnir* about the origin of *Ymir*. *Vafþrúðnir* answers:

Ór Élivagom
stukko eitrdropar,
svá óx, unz varð ór iötunn;
þar órar ættir
kómu allar saman,
því er þat æ allt til atalt.

Rough translation:

From Éliwaves
Eitrdrops splashed
that grew into a giant
who begat all families
from which all [giants] come
that is why we are easily angered

The last line of the stanza in *Vafþrúðnismál* where *Vafþrúðnir* says “that is why we are easily angered”, is a word-play with the meaning of the word *eitr*, as it also means *anger/angry* (similar to “poison a relationship”).*[1]

13.3 Popular Culture

In *Tomb Raider: Underworld*, which features a storyline heavily influenced by Norse Mythology, *eiðr* plays an important part of the plot.

13.4 References

[1] Svenska Akademiens Ordbok, entry for *Etter*

13.5 External links

- Snorra-Edda: Gylfaginning

Chapter 14

Elixir of life



The mythological White Hare making the elixir of immortality on the Moon, from East Asian mythology.

The **elixir of life**, also known as **elixir of immortality** and sometimes equated with the philosopher's stone, is a mythical **potion** that, when drunk from a certain cup at a certain time, supposedly grants the drinker eternal life

and/or eternal youth. The elixir of life was also said to be able to create life. Related to the myths of Thoth and Hermes Trismegistus, both of whom in various tales are said to have drunk “the white drops” (liquid gold) and thus achieved immortality, it is mentioned in one of the Nag Hammadi texts.*[1] Alchemists in various ages and cultures sought the means of formulating the elixir.

14.1 History

14.1.1 China



Xu Fu's first expedition to the Mount of the immortals. By Utagawa Kuniyoshi.

In ancient China, various emperors sought the fabled elixir with varying results. In the Qin Dynasty, Qin Shi Huang sent Taoist alchemist Xu Fu with 500 young men and 500 young women to the eastern seas to find the elixir, but he never came back (legend has it that he found Japan instead). When Shi Huang Di visited, he brought 3000 young girls and boys, but none of them ever returned.

The ancient Chinese believed that ingesting long-lasting precious substances such as jade, cinnabar or hematite would confer some of that longevity on the person who consumed them. Gold was considered particularly potent, as it was a non-tarnishing precious metal; the idea of potable or drinkable gold is found in China by the end of the third century BC. The most famous Chinese alchemical book, the *Danjing yaojue* (Essential Formulas of Alchemical Classics) attributed to Sun Simiao (c. 581 —c. 682 CE),*[2]*[3] a famous medical specialist respectfully called “King of Medicine” by later generations, discusses in detail the creation of elixirs for immortality (mercury, sulfur, and the salts of mercury and arsenic are prominent, and most are ironically poisonous) as well as those for curing certain diseases and the fabrication of precious stones.

Many of these substances, far from contributing to longevity, were actively toxic. Jiajing Emperor in the Ming Dynasty died from ingesting a lethal dosage of mercury in the supposed “Elixir of Life” conjured by alchemists. British historian Joseph Needham compiled a list of Chinese emperors whose deaths were likely due to elixir poisoning [reference?].

14.1.2 India

Amrita, the elixir of life, also known to Sikhs as “Amrit, the Nectar of Immortality” (see Amrit Sanskar), has been described in the Hindu scriptures. Anybody who consumes even a tiniest portion of Amrit has been described to gain immortality. The legend has it, at early times when the inception of the world had just taken place, evil demons had gained strength. This was seen as a threat to the gods who feared them. So these gods (including Indra, the god of sky, Vayu, the god of wind, and Agni, the god of fire) went to seek advice and help from the three primary gods according to the Hindus: Vishnu (the preserver), Brahma (the creator), and Shiva (the destroyer). They suggested

that Amrit could only be gained from the **samudra manthan** (or churning of the ocean) for the ocean in its depths hid mysterious and secret objects. Vishnu agreed to take the form of a turtle on whose shell a huge mountain was placed. This mountain was used as a churning pole.

With the help of a **Vasuki** (mighty and long serpent, king of Nagloka) the churning process began at the surface. From one side the gods pulled the serpent, which had coiled itself around the mountain, and the demons pulled it from the other side. As the churning process required immense strength, hence the demons were persuaded to do the job – they agreed in return for a portion of Amrit. Finally with their combined efforts (of the gods and demons), Amrit emerged from the ocean depths. All the gods were offered the drink but the gods managed to trick the demons who did not get the holy drink.

The oldest Indian writings, the **Vedas** (Hindu sacred scriptures), contain the same hints of alchemy that are found in evidence from ancient China, namely vague references to a connection between gold and long life. Mercury, which was so vital to alchemy everywhere, is first mentioned in the 4th to 3rd century BC **Arthashastra**, about the same time it is encountered in China and in the West. Evidence of the idea of transmuting base metals to gold appears in 2nd to 5th century AD Buddhist texts, about the same time as in the West.

It is also possible that the alchemy of medicine and immortality came to China from India, or vice versa; in any case, for both cultures, gold-making appears to have been a minor concern, and medicine the major concern. But the elixir of immortality was of little importance in India (which had other avenues to immortality). The Indian elixirs were mineral remedies for specific diseases or, at the most, to promote long life.

14.1.3 Europe

Comte de St. Germain, an 18th-century nobleman of uncertain origin and mysterious capabilities, was also reputed to have the Elixir and to be several hundred years old. Many European recipes specify that *elixir* is to be stored in clocks to amplify the effects of immortality on the user. Frenchman **Nicolas Flamel** was also a reputed creator of the Elixir.

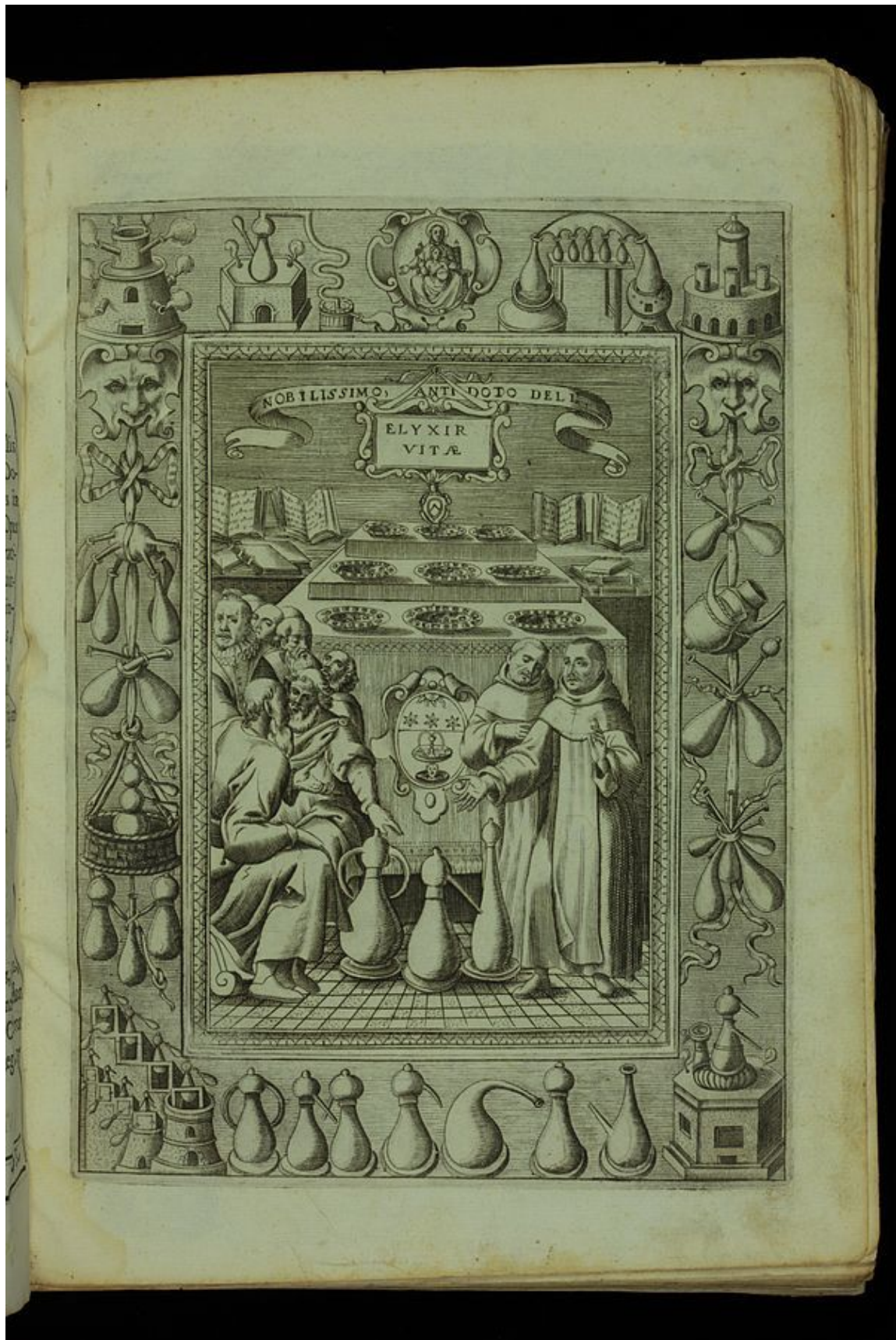
14.2 Names

The Elixir has had hundreds of names (one scholar of Chinese history reportedly found over 1,000 names for it.), including (among others) Amrit Ras or **Amrita**, Aab-i-Hayat, Maha Ras, Aab-Haiwan, Dancing Water, Chasma-i-Kausar, Mansarover or the Pool of Nectar, **Philosopher's stone**, and Soma Ras. The word *elixir* was not used until the 7th century A.D. and derives from the Arabic name for miracle substances, “al iksir”. Some view it as a metaphor for the spirit of God (e.g., Jesus's reference to “the **Water of Life**” or “the **Fountain of Life**”). “But whoever drinks the water I give him will never thirst. Indeed, the water I give him will become in him a spring of water welling up to eternal life.” (John 4:14) The **Scots** and the **Irish** adopted the name for their “liquid gold”: the **Gaelic** name for whiskey is *uisce beatha*, or water of life.

Aab-i-Hayat is Persian and means “water of life”. * [4] “Chashma-i-Kausar” (not “hasma”) is the “Fountain of Bounty,” which Muslims believe to be located in Paradise. As for the Indian names, “Amrit Ras” means “immortality juice,” “Maha Ras” means “great juice,” and “Soma Ras” means “juice of Soma.” Soma was a psychoactive drug, by which the poets of the **Vedas** received their visions, but the plant is no longer known. Later, Soma came to mean the moon. “Ras” later came to mean “sacred mood, which is experienced by listening to good poetry or music”; there are altogether nine of them. **Mansarovar**, the “mind lake” is the holy lake at the foot of **Mt. Kailash** in Tibet, close to the source of the Ganges.

14.3 In popular culture

- In L. Frank Baum's fantasy novel *John Dough and the Cherub*, the Elixir of Life is what brings the life-size gingerbread-man to life, and what propels the action, as he is pursued by Ali Dubh, who seeks to eat him, and thereby gain the benefits of the Waters of Life.
- In the science fiction series *Doctor Who* the Elixir of Life is used by the Sisterhood of Karn in several episodes, including the 1976 story *The Brain of Morbius*, the two part audio drama *Sisters of the Flame and Vengeance of Morbius* and the 2013 minisode *Night of the Doctor*.



Dell' elixir vitae, 1624

- In “The Tale of the Guardian's Curse”, a third season episode of "*Are You Afraid of the Dark?*", an elixir of life resurrected a female Egyptian mummy named Mina while a ring of eternity transformed her into a living human being.
- In *Harry Potter and the Philosopher's Stone*, the stone produces the Elixir of Life.
- In *Marvel Comics* the character Nick Fury drank the "Infinity Formula" which is a “diluted form of the Elixir of Immortality” in order to stay young.
- In the popular Japanese bullet hell shooter *Touhou* the two characters Kaguya and Mokou have drank the “Hourai Elixir” which is the elixir of life.
- In the light novel series *Baccano!* and its anime adaption, the Elixir of Life (also referred to as the “Grand Panacea”) is one of the primary drivers of the plot, allowing many of the same characters to appear in the various time periods in which the series takes place.

14.4 See also

- Ageing
- Al Khidr
- Ambrosia
- Cup of Jamshid
- *Death Becomes Her*
- Elixir
- Fountain of youth
- Genealogies of Genesis
- Holy Grail
- Lazarus Pit
- Magu (deity)
- Panacea
- Rejuvenation (aging)
- Universal panacea
- Aab-e hayat

14.5 Footnotes

- [1] Turner, John D. (transl.). *The Interpretation of Knowledge*. Retrieved 8 Sept 2014.
- [2] *Medieval Science, Technology And Medicine: An Encyclopedia*, A Glick, T.F., A Livesey, S.J., Wallis, F., Routledge, p. 20 2005
- [3] <http://www.britannica.com/EBchecked/topic/582108/Tan-chin-yao-chueh>
- [4] I. K. Poonawala. "ĀB ii. Water in Muslim Iranian culture". *Encyclopaedia Iranica*. Retrieved 12 February 2012.

14.6 References

- *Heart of the Earth: The Elixir of Life*, second novel in the trilogy by Richard Anderson
- Al-Khidr, The Green Man
- Alchemy and Daoism
- Naam or Word, Book Three: Amrit, Nectar or Water of Life
- Needham, J., Ping-Yu Ho, Gwei-Djen Lu. *Science and Civilisation in China*, Volume V, Part III. Cambridge at the University Press, 1976.
- Turner, John D. (transl.). *The Interpretation of Knowledge*

Chapter 15

Ichor

This article is about the mythological term. For the modern meaning, see [Bile](#).

In [Greek mythology](#), **Ichor** (/ˈaɪkər/ or /ˈɪkər/; Ancient Greek: ἰχώρ^[1] is the ethereal golden fluid that is the blood of the gods and/or immortals.

15.1 In classical myth

Ichor originates in [Greek mythology](#), where it is the ethereal fluid that is the Greek gods' blood, sometimes said to retain the qualities of the immortal's food and drink, [ambrosia](#) or nectar.^[2] It was considered to be golden in color, as well as lethally toxic to mortals. Great demigods and heroes occasionally attacked gods and released ichor, but gods rarely did so to each other in [Homeric myth](#).

Iliad V. 364–382^[2]

Blood follow'd, but immortal; ichor pure,
Such as the blest inhabitants of heav'n
May bleed, nectareous; for the Gods eat not
Man's food, nor slake as he with sable wine
Their thirst, thence bloodless and from death exempt. †

† We are not to understand that the poet ascribes the immortality of the Gods to their abstinence from the drink and food of man, for most animals partake of neither, but the expression is elliptic and requires to be supplied thus —They drink not wine but nectar, eat not the food of mortals, but ambrosia; thence it is that they are bloodless and from death exempt.

—W. Cowper, *The Iliad of Homer*, Schol. per Vill

In [Ancient Crete](#), tradition told of Talos, a giant man of bronze portrayed with wings. When [Cretan mythology](#) was appropriated by the [Greeks](#), they imagined him more like the [Colossus of Rhodes](#). He possessed a single vein running with ichor that was stoppered by a nail in his back. Talos guarded [Europa](#) on Crete and threw boulders at intruders until the [Argonauts](#) came after the acquisition of the [Golden Fleece](#) and the sorceress [Medea](#) took out the nail, releasing the ichor and killing him.

In [pathology](#), “ichor” is an antiquated term for a watery discharge from a wound or ulcer with an unpleasant or fetid (offensive) smell.^[3] The Greek [Christian](#) writer [Clement of Alexandria](#) used “ichor” in this sense in a polemic against the pagan [Greek gods](#).

15.2 In fiction

H. P. Lovecraft often used “ichor” in his descriptions of other-worldly creatures, most prominently in his nightmarish detail of the remains of Wilbur Whateley, in *The Dunwich Horror*. Author [Ursula K. Le Guin](#), in *From Elfland to Poughkeepsie*, calls the term “the infallible touchstone of the seventh-rate.”^[4]

In Rick Riordan's series *Percy Jackson & the Olympians*, all divine immortal beings have Ichor instead of blood.

In *Dungeons & Dragons* the blood of demons is referred to as “ichor.”

In Cassandra Clare's series *The Mortal Instruments*, the blood of the demons and angels is referred to as ichor.

In Anne McCaffrey's series *Dragonriders of Pern*, the native fauna of Pern has been referred to as “greenblood” and the dragons themselves have green ichor.

In Jacqueline Carey's *Kushiel's Legacy* series, the blood of the D'Angelinos are said to have brought ichor in their veins.

In the MOBA game, *League of Legends*, two types of ichors are available on the Twisted Treeline map as consumable items that give temporary bonuses to a player's stats.

In the video game *Warframe* the weapon “dual ichor” is a pair of two short blades that do poison damage to foes. Considering all foes are mortal, it fits rather well.

In *The Demon Cycle* book series by Peter V. Brett, the black blood of the various species of demon is referred to as ichor.

Jim Butcher in his *Dresden Files* series uses the term ichor to describe the thick black blood of "ghouls". *[5]

In the video game *Terraria* ichor is a loot drop from ichor stickers and is used to make various armor decreasing items.

15.3 See also

- Blood of Christ
- Ectoplasm (paranormal)
- Petrichor

15.4 References

- [1] Of uncertain etymology; R. S. P. Beekes has suggested that is a foreign word (*Etymological Dictionary of Greek*, Brill, 2009, pp. 607–8).
- [2] Homer, (trans. William Cowper) (1802). Johnson, John, ed. *The Iliad of Homer, Translated into English Blank Verse*. Volume 1. Iliad V. 364–382 (p. 153).
- [3] ichor - definition of ichor by the Free Online Dictionary, Thesaurus and Encyclopedia
- [4] Ursula K. Le Guin, *From Elfland to Poughkeepsie*, p 80 *The Language of the Night* ISBN 0-425-05205-2
- [5] Butcher, Jim, “Cold Days” , Chapters 6 & 23 ISBN 978-0451419125

15.5 External links

- The dictionary definition of ichor at Wiktionary

Chapter 16

Manna

For the Polynesian word, see [mana](#). For other uses, see [Manna \(disambiguation\)](#).

Manna (**Hebrew**: מַן) or al-Mann wa al-Salwa (**Arabic**: المَنّ و السلوى , **Kurdish**: gezo, **Persian**: گزانه‌بین), sometimes or archaically spelled **mana**, is an edible substance that, according to the Bible and the Quran,^[1] God provided for the **Israelites** during their travels in the desert.

16.1 Description

16.1.1 Biblical / canonical description



Manna is described as having the appearance of bdellium

In the Hebrew Bible, manna is described twice: once in Exodus 16:1-36 with the full narrative surrounding it, and once again in Numbers 11:1-9 as a part of a separate narrative. In the description in the **Book of Exodus**, manna is described as being “a fine, flake-like thing” like the frost on the ground.^[2] It is described in the **Book of Numbers** as



Manna is described as white and comparable to hoarfrost in size. Hoarfrost on grass lawn.



According to the book of Exodus, manna is white, like Coriander seed, (although modern-day coriander seed is yellow/brown).

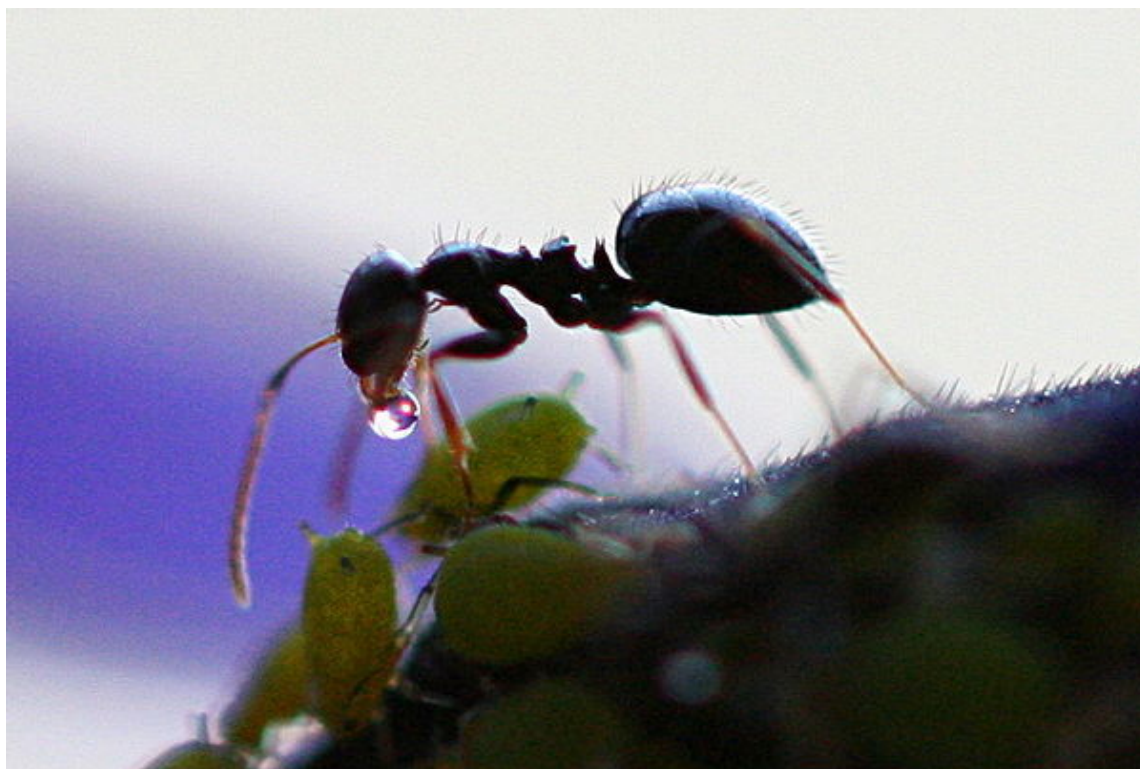
arriving with the dew during the night;*[3] Exodus adds that manna was comparable to hoarfrost in size,*[2] similarly had to be collected before it was melted by the heat of the sun,*[4] and was white like coriander seed in color.*[5] Numbers describes it as having the appearance of bdellium,*[6] adding that the Israelites ground it and pounded it into cakes, which were then baked, resulting in something that tasted like cakes baked with oil.*[7] Exodus states that raw manna tasted like wafers that had been made with honey.*[5] The Israelites were instructed to eat only the manna they had gathered for each day. Leftovers of manna stored up for the following day “bred worms and stank”:[8] the exception being the day before the Sabbath (Preparation Day), when twice the amount of manna was gathered, which did not spoil overnight; because, Exodus 16:23-24 [states] “This is what the Lord commanded: ‘Tomorrow is

to be a day of rest, a holy Sabbath to the Lord. So bake what you want to bake and boil what you want to boil. Save whatever is left and keep it until morning.' So they saved it until morning, as Moses said was commanded, and it did not stink or get maggots in it."

The word mana appears three times in the *Qur'ān*. It is narrated in the hadith *Sahih Muslim* that the prophet *Mohammad* said "Truffles are part of the 'manna' which Allah, sent to the people of Israel through *Moses*, and its juice is a medicine for the eye." *[9]

16.1.2 Identification

Some scholars have proposed that manna is cognate with the Egyptian term *mennu*, meaning "food" .*[10] At the turn of the twentieth century, *Arabs* of the *Sinai Peninsula* were selling resin from the *tamarisk* tree as *man es-simma*, roughly meaning "heavenly manna" .*[11] Tamarisk trees (particularly *Tamarix gallica*) were once comparatively extensive throughout the southern Sinai, and their resin is similar to wax, melts in the sun, is sweet and aromatic (like honey), and has a dirty-yellow color, fitting somewhat with the Biblical descriptions of manna. *[12] *[13] However, this resin is mostly composed from sugar, so it would be unlikely to provide sufficient nutrition for a population to survive over long periods of time, *[12] and it would be very difficult for it to have been compacted into cakes. *[13]



Black ant with a clear bubble of honeydew produced by a green aphid

In the Biblical account, the name manna is said to derive from the question *man hu*, seemingly meaning "What is it?";*[14] this is perhaps an *Aramaic* etymology, not a *Hebrew* one. *[13] *Man* is possibly cognate with the *Arabic* term *man*, meaning *plant lice*, with *man hu* thus meaning "this is plant lice" ,*[13] which fits one widespread modern identification of manna, the crystallized *honeydew* of certain *scale insects*. *[13] *[15] In the environment of a desert, such honeydew rapidly dries due to *evaporation* of its water content, becoming a sticky solid, and later turning whitish, yellowish, or brownish;*[13] honeydew of this form is considered a delicacy in the *Middle East*, and is a good source of carbohydrates. *[15] In particular, there is a scale insect that feeds on tamarisk, the *Tamarisk manna scale* (*Trabutina mannipara*), which is often considered to be the prime candidate for biblical manna. *[16] *[17]

Another type is *Turkey Oak Manna*, also called *Persian gezengevi-gezo*, *men*, *Turkish Kudret helvasi*, *man-es-simma*, also *Diarbekir manna*, or *Kurdish manna*. It is formed by aphids and appears white. It was common in western Iran, northern Iraq and eastern Turkey. When dried it forms into crystalline lumps which are hard and look like stone. They are pounded before inclusion in breads. *[18]

A number of *ethnomycologists*, including *Terence McKenna*, *[19] have suggested that most characteristics of manna



Scale insects covered in waxy secretions

are similar to that of *Psilocybe cubensis* mushrooms, notorious breeding grounds for insects, which decompose rapidly. These peculiar fungi naturally produce a number of molecules that resemble human neurochemicals, and first appear as small fibres (mycelia) that resemble hoarfrost. Psilocybin, the primary psychoactive molecule in the “*Psilocybe cubensis*” mushroom, has shown to produce spiritual experiences, with “personal meaning and spiritual significance” when test subjects were evaluated 14 months later.*[20] In a psilocybin study from 2006 one-third of the participants reported that the experience was the single most spiritually significant moment of their lives and more than two-thirds reported it was among the top five most spiritually significant experiences. A side-effect from psilocybin consumption is the loss of appetite.*[21] The speculation that manna was an entheogen, also paralleled in Philip K. Dick’s posthumously published *The Transmigration of Timothy Archer*, is supported in a wider cultural context when compared with the praise of soma in the Rigveda, Mexican praise of teonanácatl, the peyote sacrament of the Native American Church, and the holy ayahuasca used in the ritual of the União do Vegetal and Santo Daime churches.*[22]



Psilocybe cubensis

Other minority identifications of manna are that it was a kosher species of locust,* [23] or that it was the sap of certain succulent plants (such as those of the genus *Alhagi*, which have an appetite-suppressing effect).* [24]

16.1.3 Potential discrepancies

Some form critics posit conflicting descriptions of manna as derived from different lore, with the description in Numbers being from the Jahwist tradition, and the description in Exodus being from the later Priestly tradition.* [25] * [26] The Babylonian Talmud states that the differences in description were due to the taste varying depending on who ate it, with it tasting like honey for small children, like bread for youths, and like oil for the elderly.* [27] Similarly, classical rabbinical literature rectifies the question of whether manna came before or after dew, by holding that the manna was sandwiched between two layers of dew, one falling before the manna, and the other after.* [11]

16.2 Origin

Manna is from Heaven, according to the Bible,* [28] but the various identifications of manna are naturalistic. In the Mishnah, manna is treated as a natural but unique substance, “created during the twilight of the sixth day of Creation”,* [29] and ensured to be clean, before it arrives, by the sweeping of the ground by a northern wind and subsequent rains.* [30] According to classical rabbinical literature, manna was ground in a heavenly mill for the use of the righteous, but some of it was allocated to the wicked and left for them to grind themselves.* [11]



A tamarisk tree in the Levant desert

16.3 Use and function

Until they reached **Canaan**, the Israelites are implied by some passages in the Bible to have eaten only manna during their desert sojourn,* [31] despite the availability of milk and meat from the livestock with which they traveled, and the references to provisions of fine flour, oil, and meat, in parts of the journey's narrative.* [11]

As a natural food substance, manna would produce waste products; but in classical rabbinical literature, as a super-

natural substance, it was held that manna produced no waste, resulting in no defecation among the Israelites until several decades later, when the manna had ceased to fall. * [32] Modern medical science suggests the lack of defecation over such a long period of time would cause severe bowel problems, especially when other food later began to be consumed again. Classical rabbinical writers say that the Israelites complained about the lack of defecation, and were concerned about potential bowel problems. * [32]

Many **Christian vegetarians** say that **God** had originally intended man would not eat meat because plants cannot move and killing them would not be **sinful**: manna, a nonmeat substance, is used to support this theory. * [33] Further, when the people complained and wished for **quail**, God gave it to them, but they apparently still complained and some greedily gathered the quail. “While the meat was still between their teeth, before it was chewed, the anger of the Lord was kindled against the people.” * [34]

Food was not manna's only use; one classical rabbinical source states that the fragrant odor of manna was used in an Israelite perfume. * [11]

Today, a product marketed as “manna” is extracted from the sap of Manna Ash **Fraxinus ornus** in Sicily (in Madonie Park area, located in Northern Sicily) by Sicilian farmers, and most of it goes abroad. Manna is used in many products (sweets, cakes, but also perfumes) and for this reason it costs about 80 euros each kilo. Doctors often recommend manna instead traditional sugar (or chemical substitutes), especially to patients who have diabetes problems) because it contains lower levels of glucose and natural substances.

16.4 Gathering

Exodus says each day one **omer** of manna was gathered per family member (about 3.64 litres), * [35] and may imply this was regardless of how much effort was put into gathering it; * [36] a midrash attributed to Rabbi **Tanhuma** remarks that although some were diligent enough to go into the fields to gather manna, others just lay down lazily and caught it with their outstretched hands. * [37] The Talmud states that this factor was used to solve disputes about the ownership of slaves, since the number of omers of manna each household could gather would indicate how many people were legitimately part of the household; * [38] the omers of manna for stolen slaves could only be gathered by legitimate owners, and therefore legitimate owners would have spare omers of manna. * [38]

According to the Talmud, manna was found near the homes of those with strong belief in **God**, and far from the homes of those with doubts; * [38] indeed, one classical midrash says that manna was intangible to Gentiles, as it would inevitably slip from their hands. * [39] The **Midrash Tanhuma** holds that manna melted, formed liquid streams, was drunk by animals, flavored the animal flesh, and was thus indirectly eaten by Gentiles, this being the only manner that Gentiles could taste manna. * [40] Despite these hints of uneven distribution, classical rabbinical literature expresses the view that manna fell in very large quantities each day. It holds that manna was layered out over 2,000 **cubits** square, between 50 and 60 cubits in height, enough to nourish the Israelites for 2,000 years * [11] and to be seen from the palaces of every king in the East and West, * [41] probably a metaphorical statement.

16.4.1 Sabbath

According to RIKI, **Shabbat** (Sabbath) was instituted the first week the manna appeared. * [42] It states that twice as much manna as usual was available on the sixth mornings of the week, and none at all could be found on the seventh days; * [43] although manna usually rotted and became maggot-infested after a single night, * [8] manna which had been collected on the sixth day remained fresh until the second night. * [44] Moses stated that the double portion of Preparation Day was to be consumed on Shabbat; * [42] and that **God** instructed him no one should leave his place on Shabbat, * [45] so that the people could rest during it. * [46]

Form critics regard this part of the manna narrative to be spliced together from the Yahwist and Priestly traditions, with the Yahwist tradition emphasizing rest during Shabbat, while the Priestly tradition merely states that Shabbat exists, implying that the meaning of “Shabbat” was already known. * [13] * [47] These critics regard this part of the manna narrative as an **etiological** supernatural story designed to explain the origin of Shabbat observance, which in reality was probably pre-**Mosaic**. * [13]



The Gathering of the Manna, c. 1460-1470.

16.5 Duration of supply

Exodus states that the Israelites consumed the manna for 40 years, starting from the fifteenth day of the second month (Iyar 15),^[48] but that it then ceased to appear once they had reached a settled land, and once they had reached the borders of Canaan (inhabited by the Canaanites).^[49] Form critics attribute this variation to the view that each expression of the manna ceasing derives from different lore; the “settled land” is attributed to the Priestly tradition,^[13]^[47] and “Canaan’s borders” to the Yahwist tradition, or to a hypothetical later redaction to synchronize

the account with that of the **Book of Joshua**,* [13]* [47] which states that the manna ceased to appear on the day after the annual **Passover** festival (**Nisan 14**), when the Israelites had reached **Gilgal**.* [50] The duration from **Iyar 15** to **Nisan 14**, taken literally, is 40 years less one month.

There is also a disagreement among classical rabbinical writers as to when the manna ceased, particularly in regard to whether it remained after the death of Moses for a further 40 days, 70 days, or 14 years;* [51] indeed, according to **Joshua ben Levi**, the manna ceased to appear at the moment that Moses died.* [11]

Despite the eventual termination of the supply of manna, Exodus states that a small amount of it survived within an omer-sized pot or jar, which was kept facing the Testimony (possibly, adjacent to the **Ark of the Covenant**);* [52] it indicates that Yahweh instructed this of Moses, who delegated it to **Aaron**.* [53] The **Epistle to the Hebrews** states that the pot was stored inside the Ark.* [54] Classical rabbinical sources believe the pot was of gold; some say it was only there for the generation following Moses, and others that it survived at least until the time of **Jeremiah**.* [11] However, the **First Book of Kings** states that it was absent earlier than Jeremiah, during **Solomon's** reign in the tenth century B.C.* [55] Form critics attribute the mention of the pot to the Priestly tradition, concluding that the pot existed in the early sixth century B.C.* [47]

16.6 Later cultural references

By extension “manna” has been used to refer to any divine or spiritual nourishment. This should however, not be confused with the word **mana**, which is of Austronesian etymology.

For many years, Roman Catholics have annually collected a clear liquid from the tomb of **Saint Nicholas**;* [56] legend attributes the pleasant perfume of this liquid as warding off evil, and it is sold to pilgrims as “the Manna of Saint Nicholas”.* [57] The liquid gradually seeps out of the tomb, but it is unclear whether it originates from the body within the tomb, or from the marble itself; since the town of **Bari** is a harbor, and the tomb is below sea level, there are several natural explanations for the manna fluid, including the transfer of seawater to the tomb by capillary action.* [58]

In the seventeenth century, a woman marketed a clear, tasteless product as a cosmetic, “the Manna of **Saint Nicholas of Bari**”. After the deaths of some 600 men, Italian authorities discovered that the alleged cosmetic was a preparation of **arsenic**, used by their wives.* [59]

In a modern botanical context, manna is often used to refer to the secretions of various plants, especially of certain shrubs and trees, and in particular the sugars obtained by evaporating the sap of the **Manna Ash**, extracted by making small cuts in the bark.* [60] The Manna Ash, native to southern **Europe** and southwest **Asia**, produces a blue-green sap, which has medicinal value as a mild laxative,* [61] demulcent, and weak expectorant.* [59]

The names of both the sugar **mannose** and its hydrogenated sugar alcohol, **mannitol** are derived from manna.* [62]

Robert Nozick famously references “manna from heaven” in a thought experiment about distributive justice.* [63]

16.7 Further reading

- Arthur, James (2000). *Mushrooms and Mankind: The Impact of Mushrooms on Human Consciousness and Religion*. Escondido, CA: Book Tree. ISBN 1-58509-151-0.
- Heinrich, Clark (2002). *Magic Mushrooms in Religion and Alchemy*. Rochester, VT: Park Street Press. ISBN 0-89281-997-9.
- Merkur, Dan (2000). *The Mystery of Manna: The Psychedelic Sacrament of the Bible*. Rochester, VT: Park Street Press. ISBN 0-89281-772-0.
- McKenna, Terence (1993). *Food of the Gods: The Search for the Original Tree of Knowledge, A Radical History of Plants, Drugs, and Human Evolution*. New York, NY: Bantam Books. ISBN 0-553-37130-4.

16.8 See also

- **Psilocybe cubensis** and **Psilocybe**, “flesh of the Gods” / **teonanacatl**
- **Golden Calf**



Manna Ash

- Ambrosia
- Soma and Haoma, sacraments of the Rigveda and Zoroastrian canons, respectively

16.9 Notes and references

- [1] “Quran 2:57” .
- [2] Exodus 16:14
- [3] Numbers 11:9

- [4] Exodus 16:21
- [5] Exodus 16:31
- [6] Numbers 11:7
- [7] Numbers 11:8
- [8] Exodus 16:20
- [9] 23:5084
- [10] George Ebers, *Durch Gosen zum Sinai*, p. 236
- [11] *Jewish Encyclopedia*
- [12] Cheyne and Black, *Encyclopedia Biblica*
- [13] *Peake's commentary on the Bible*
- [14] Exodus 16:15
- [15] Manna Sinai
- [16] <http://www.britannica.com/EBchecked/topic/581818/tamarisk-manna-scale>
- [17] <http://www.carpescrptura.com/?tag=trabutina-mannipara>
- [18] "Sherbet&Spice: The complete story of Turkish sweets & deserts" by Mary Isin, publisher I.B.Tauris, ISBN 9781848858985
- [19] <http://deoxy.org/manna.htm>
- [20] Griffiths, Roland R. "Mystical-type experiences occasioned by psilocybin mediate the attribution of personal meaning and spiritual significance 14 months later" .
- [21] First, Safety. "FACTS about DRUGS: PSILOCYBIN" .
- [22] Terence McKenna, *Food of the Gods*, New York, Harper Collins, p. 84
- [23] Pancakes or Locusts
- [24] *Alhagi mannifera*
- [25] *Peake's Commentary on the Bible*
- [26] *Jewish Encyclopedia*, "Book of Exodus" , "Book of Numbers"
- [27] Yoma 75b
- [28] Psalm 78:24-25, 105:40, John 6:31
- [29] Pirkei Avot 5:9
- [30] Mekhilta, *Beshalah*, Wayassa, 3
- [31] Numbers 21:5
- [32] Sifre (on Numbers) 87-89
- [33] Soler, Jean, *The Semiotics of Food in the Bible*
- [34] Numbers 11:4-11:35
- [35] Exodus 16:16
- [36] Exodus 16:17-18
- [37] Tanhuma, *Beshalah* 22
- [38] Yoma 75a
- [39] Midrash Abkir (on Exodus) 258
- [40] Midrash Tanhuma

- [41] Yoma 76a
- [42] Exodus 16:23
- [43] Exodus 16:5, 16:22, 16:26-27
- [44] Exodus 16:24
- [45] Exodus 16:27-29
- [46] Exodus 16:30
- [47] *Jewish Encyclopedia*, “Book of Exodus”
- [48] Exodus 16:1-4
- [49] Exodus 16:35
- [50] Joshua 5:10-12
- [51] *Jewish Encyclopedia*, “Manna”
- [52] Exodus 16:34
- [53] Exodus 16:32-33
- [54] Hebrews 9:4
- [55] 1 Kings 8:9
- [56] Devotion and Use of the Manna of Saint Nicholas, St. Nicholas Center
- [57] Carroll, Rory, 2000-12-22, Bones of contention, The Guardian
- [58] Girling, Richard, 2004-12-12, Talking Point: Now do you believe in Santa Claus?, The Times
- [59] Manna, Time magazine, 1927-08-29
- [60] Rushforth, K., 1999, *Trees of Britain and Europe*, Collins, ISBN 0-00-220013-9
- [61] Grieve, Mrs. M., Ash, Manna
- [62] Cooley's Cyclopaedia of Practical Receipts, 6th ed. (1880)
- [63] <http://www.iep.utm.edu/nozick/>

16.10 External links

- *Jewish Encyclopedia*, Manna
- chabad.org, The Manna
- *Catholic Encyclopedia*, Manna
- Devotion and Use of the Manna of Saint Nicholas
- Lycaenum, Manna as a mushroom [psilocybe]

Chapter 17

Orichalcum

Orichalcum or **aurichalcum** is a **metal** mentioned in several ancient writings, including a story of **Atlantis** in the *Critias* dialogue, recorded by **Plato**. According to **Critias** (460 – 403 BC), orichalcum was considered second only to **gold** in value, and was found and mined in many parts of Atlantis in ancient times. By the time of Critias, however, orichalcum was known only by name.

Orichalcum may have been one type of **bronze** or **brass**, or possibly some other metal **alloy**. In 2015, metal ingots were found in an ancient shipwreck in **Gela (Sicily)**, which were made of an alloy primarily consisting of copper and zinc, i.e. a form of brass.*[1]

In **numismatics**, orichalcum is the golden-colored bronze alloy used for the **sestertius** and **dupondius** coins. In many fictional pop culture contexts, such as novels and video games, orichalcum is the name given to a valuable ore that can be mined and crafted into powerful armor and weapons.

17.1 Overview

The name derives from the **Greek** ὀρείχαλκος, *oreikhalkos* (from ὄρος, *oros*, mountain and χαλκός, *chalkos*, copper or bronze), meaning literally “mountain **copper**” or “copper mountain” .

The Romans transliterated “orichalcum” as “aurichalcum,” which was thought to literally mean “gold copper” . It is known from the writings of **Cicero** that the metal they called orichalcum, while it resembled gold in colour, had a much lower value.*[2]

Orichalcum has variously been held to be a **gold/copper alloy**, a **copper-tin** or **copper-zinc brass**, or a **metal** no longer known. However, in **Vergil's Aeneid** it was mentioned that the **breastplate** of Turnus was “stiff with gold and white orichalc” .

In later years, “orichalcum” was used to describe the sulfide mineral **chalcopyrite**, and to describe **brass**. However, these usages are difficult to reconcile with the text of Critias,*[3] because he states that the metal was “only a name” by his time, while brass and chalcopyrite continued to be very important through the time of **Plato** until today.

Joseph Needham notes that the 18th century **Bishop Richard Watson**, a professor of chemistry, wrote that there was an ancient idea that there were “two sorts of brass or orichalcum” . Needham also suggests that the Greeks may not have known how orichalcum was made, and that they might even have had an imitation of the original.*[4]

In 2015, a number of ingots believed to be orichalcum were discovered in a sunken vessel (in the coasts of Gela in Sicily), which has tentatively been dated as being 2600 years old. Analyzed with X-ray fluorescence by Dario Panetta, of TQ - Technologies for Quality, the 39 ingots turned out to be an alloy consisting of 75-80 percent copper, 15-20 percent zinc, and smaller percentages of nickel, lead and iron.*[5][6]

17.2 Ancient literature

Orichalcum is first mentioned in the 7th century BC by **Hesiod**, and in the **Homeric hymn** dedicated to **Aphrodite**, dated to the 630s.

According to the *Critias* by Plato, the three outer walls of the Temple to Poseidon and Cleito on Atlantis were clad respectively with brass, tin, and the third outer wall, which encompassed the whole citadel, “flashed with the red light of orichalcum”. The interior walls, pillars and floors of the temple were completely covered in orichalcum, and the roof was variegated with gold, silver, and orichalcum. In the center of the temple stood a pillar of orichalcum, on which the laws of Poseidon and records of the first son princes of Poseidon were inscribed. (Crit. 116–119)

Orichalcum is also mentioned in the *Antiquities of the Jews* - Book VIII, sect. 88 by Josephus, who stated that the vessels in the Temple of Solomon were made of orichalcum (or a bronze that was like gold in beauty). Pliny the Elder points out that the metal had lost currency due to the mines being exhausted. Pseudo-Aristotle in *De mirabilibus auscultationibus* describes orichalcum as a shining metal obtained during the smelting of copper with the addition of “calmia” (zinc oxide), a kind of earth formerly found on the shores of the Black Sea. * [7]

17.3 Numismatics



A sestertius coin from the time of Caligula

In numismatics, the term “orichalcum” is used to refer to the golden-colored bronze alloy used for the sestertius and dupondius coins. It is considered more valuable than copper, of which the “as” coin was made.

Some scientists believe that orichalcum may also have been used for jewelry for poorer people, as it had a similar appearance to gold.

17.4 In popular culture

Orichalcum is often mentioned in a number of high fantasy works and video games of fantasy theme, as one of the more valuable ores, along with fictional mithril. Notable examples include *Exalted*, *Dungeons & Dragons*, *Shadowrun*, *Earthdawn*, *Star Ocean*, *Golden Sun*, *The Elder Scrolls V: Skyrim*, *Guild Wars 2*, *Terraria*, and *Bravely Default*.

Orichalcum is a power source in the adventure game *Indiana Jones and the Fate of Atlantis*. It is mentioned several times in various entries in the *Final Fantasy* videogame franchise as well as in *Kingdom Hearts II*, where it was used as the primary ore in forging the *Ultima Weapon*. In *Kid Icarus: Uprising*, Lord Dyntos tells Pit that his vehicle, the Great Sacred Treasure, is made of orichalcum.

17.5 See also

- Auricupride
- Panchaloha

- Corinthian bronze
- Hepatizon
- Electrum
- Tumbaga
- Shakudō
- Shibuichi
- Thokcha

17.6 References

- [1] <http://www.techtimes.com/articles/25557/20150110/divers-retrieve-atlantis-metal-oricalcum-from-ancient-shipwreck.htm>
- [2] Polehampton, Edward (1815). *The Gallery of Nature and Art; Or, a Tour Through Creation and Science*. R. Wilks for C. Cradock & W. Joy. p. 272. Whether, if a person should offer a piece of gold to sale, thinking that he was only disposing of a piece of orichalcum, an honest man ought to inform him that it was really gold, or might fairly buy for a penny what was worth a thousand times as much
- [3] <http://classics.mit.edu/Plato/critias.html>
- [4] Needham, Joseph (1974). *Science and Civilisation in China: Volume 5, Chemistry and Chemical Technology; Part 2, Spagyric Discovery and Invention: Magisteries of Gold and Immortality*. Cambridge University Press. p. 227-228. ISBN 978-0521085717.
- [5] <http://news.discovery.com/history/archaeology/atlantis-legendary-metal-found-in-shipwreck-150106.htm>
- [6] <http://www.archaeology.org/news/2874-150107-sicily-oricalcum-metal>
- [7] Nicholas F. Zhirov. *Atlantis: Atlantology: Basic Problems*. The Minerva Group, Inc, 2001. ISBN 0-89875-591-3

17.7 External links

- Media related to Orichalcum coins at Wikimedia Commons

<http://news.discovery.com/history/archaeology/atlantis-legendary-metal-found-in-shipwreck-150106.htm>

Chapter 18

Panacea (medicine)

The **panacea** /pænə'si:ə/, named after the Greek goddess of universal remedy, **Panacea**, also known as **panchrest**, was supposed to be a remedy that would cure all diseases and prolong life indefinitely. It was sought by the alchemists as a connection to the elixir of life and the philosopher's stone, a mythical substance which would enable the transmutation of common metals into gold.

The **Cahuilla** Indian people of the **Colorado Desert** region of California, according to legend, used the red sap of the elephant tree (or **Bursera microphylla**) as a panacea medicine.

A panacea (or panaceum) is also a literary term to represent any solution to solve all problems related to a particular issue.

The Latin genus name of ginseng is **Panax**, (or “panacea”) reflecting **Linnean** understanding that ginseng was widely used in **Traditional Chinese Medicine** as a cure-all.

18.1 Historical examples

The Universal Antidote is a mixture that contains activated charcoal, magnesium oxide, and tannic acid. All three components neutralize the actions of many poisons. It is prepared by mixing “of two parts activated charcoal, one part tannic acid, and one part magnesium oxide intended to be administered to patients who consumed poison. The mixture is ineffective and no longer used; activated charcoal is useful.” * [1] It is now believed that activated charcoal and water is just as effective. * [2]

Tar water was also suspected to be a panacea due to its seemingly universal effects. * [3]

18.2 See also

- List of topics characterized as pseudoscience
- Miasma

18.3 References

- [1] <http://www.medilexicon.com/medicaldictionary.php?t=4805>
- [2] <http://medical-dictionary.thefreedictionary.com/universal+antidote>
- [3] <http://archive.org/details/lettertotpesqiet00berk>

18.4 External links

Chapter 19

Prima materia



*Alchemical emblem depicting the omnipresence of the philosophical matter. “The Stone that is Mercury, is cast upon the Earth, exalted on Mountains, resides in the Air, and is nourished in the Waters.” * [1] (Michael Maier's Atalanta Fugiens. 1617.) The cubes represent prima materia.*

This article is about a concept in alchemy. For other uses, see [Materia \(disambiguation\)](#).

Prima materia, **materia prima** or **first matter**, is the ubiquitous starting material required for the **alchemical**

magnum opus and the creation of the philosopher's stone. It is the primitive formless base of all matter similar to chaos, the quintessence, or aether. Esoteric alchemists describe the prima materia using simile, and compare it to concepts like the anima mundi.

19.1 History

The concept of prima materia is sometimes attributed to Aristotle.^[2] The earliest roots of the idea can be found in the philosophy of Anaxagoras, who described the nous in relation to chaos. Empedocles' cosmogony is also relevant.^[3]

When alchemy developed in Greco-Roman Egypt on the foundations of Greek philosophy, it included the concept of prima materia as a central tenet. Mary Anne Atwood uses words attributed to Arnaldus de Villa Nova to describe the role of prima materia in the fundamental theory of alchemy: *That there abides in nature a certain pure matter, which, being discovered and brought by art to perfection, converts to itself proportionally all imperfect bodies that it touches.*^[4] Although descriptions of the prima materia have changed throughout history, the concept has remained central to alchemical thought.

19.2 Properties

Alchemical authors used similes to describe the universal nature of the prima materia. Arthur Edward Waite states that all alchemical writers concealed its “true name”. Since the prima materia has all the qualities and properties of elementary things, the names of all kinds of things were assigned to it.^[5] A similar account can be found in the *Theatrum Chemicum*:

They have compared the “prima materia” to everything, to male and female, to the hermaphroditic monster, to heaven and earth, to body and spirit, chaos, microcosm, and the confused mass; it contains in itself all colors and potentially all metals; there is nothing more wonderful in the world, for it begets itself, conceives itself, and gives birth to itself.^[6]

Comparisons have been made to Hyle, the primal fire, Proteus, Light, and Mercury.^[7] Martin Ruland the Younger lists more than fifty synonyms for the prima materia in his 1612 alchemical dictionary. His text includes justifications for the names and comparisons. He repeats that, *the philosophers have so greatly admired the Creature of God which is called the Primal Matter, especially concerning its efficacy and mystery, that they have given to it many names, and almost every possible description, for they have not known how to sufficiently praise it.*^[8] Waite lists an additional eighty four names.

Names assigned to the Prima Materia in Ruland's 1612 alchemical dictionary, *Lexicon alchemiae sive dictionarium alchemistarum*.^[9]

- Microcosmos
- The Philosophical Stone
- The Eagle Stone
- Water of Life
- Venom
- Poison
- Chamber
- Spirit
- Medicine
- Heaven
- Clouds
- Nebula or Fog
- Dew
- Shade

- Moon
- Stella Signata and Lucifer
- Permanent Water
- Fiery and Burning Water
- Salt of Nitre and Saltpetre
- Lye
- Bride, Spouse, Mother, Eve
- Pure and Uncontaminated Virgin
- Milk of Virgin, or the Fig
- Boiling Milk
- Honey
- A Spiritual Blood
- Bath
- A Syrup
- Vinegar
- Lead
- Tin
- Sulphur of Nature
- Spittle of the Moon
- Ore
- The Serpent
- The Dragon
- Marble, Crystal, Glass
- Scottish Gem
- Urine
- Magnesia
- Magnet
- White Ethesia
- White Moisture
- White Smoke
- Dung
- Metallic Entity
- Mercury
- The Soul and Heaven of the Elements
- The Matter of all Forms
- Tartar of the Philosophers
- Dissolved Refuse
- The Rainbow
- Indian Gold
- Heart of the Sun
- Chaos
- Venus

19.3 See also

- Arche
- Individuation
- Theory of Forms
- Yliaster

19.4 References

- [1] Michael Maier. *Atalanta Fugiens*. 1617. Emblem 36. Translation Peter Branwin. <http://www.levity.com/alchemy/atl35-40.html>
- [2] King, Hugh R. (June 1956). "Aristotle without Prima Materia". *Journal of the History of Ideas* (University of Pennsylvania Press) **17** (3): 370–389. doi:10.2307/2707550. JSTOR 2707550. Retrieved 2008-01-27.
- [3] Carl Jung. *Psychology and Alchemy*. Princeton University Press. 1953. p.325.
- [4] Mary Anne Atwood. *A Suggestive Inquiry into Hermetic Mystery*. 1918. p. 72
- [5] Arthur Edward Waite. Notes in Martin Ruland. *Lexicon alchemiae sive dictionarium alchemistarum*. 1612. Retrieved March 19th, 2013 from <http://www.rexresearch.com/rulandus/rulxm.htm>
- [6] Paul Kugler. *The Alchemy of Discourse: Image, Sound and Psyche*. *Daimon*, 2002. p.112
- [7] Mary Anne Atwood. *A Suggestive Inquiry into Hermetic Mystery*. 1918.
- [8] Martin Ruland. *Lexicon alchemiae sive dictionarium alchemistarum*. 1612. Retrieved March 19th, 2013 from <http://www.rexresearch.com/rulandus/rulxm.htm>
- [9] Martin Ruland. *Lexicon Alchemiae*. 1661. http://books.google.ca/books?id=NWJAAAAcAAJ&source=gbs_navlinks_s

Chapter 20

Yliaster

Yliaster is the term coined by **Paracelsus** which refers to “Prime matter, consisting of body and soul” . It is most likely a portmanteau of the Greek *hyle* (matter) and Latin *astrum* (star). To Paracelsus, the Iliaster represented the two basic compounds of the cosmos, matter representing “below” , and the stars representing “above” . Paracelsus says this of the Iliaster while describing how fossils are trapped in wood:

Accordingly, the first body, the Yliaster, was nothing but a clod which contained all the chaos, all the waters, all minerals, all herbs, all stones, all gems. Only the supreme Master could release them and form them with tender solicitude, so that other things could be created from the rest.*[1]

In this sense, the Iliaster is the same as the **Prima Materia**. It is the formless base of all matter which is the raw material for the alchemical **Great Work**.

20.1 References

- [1] Fernando, Diana *ALCHEMY: An Illustrated A to Z*, Blandford, 1998, pp. 181

Chapter 21

Lernaean Hydra

In Greek mythology, the **Lernaean Hydra** (Greek: Λερναῖα Ὕδρα) was an ancient serpent-like water monster with reptilian traits. It possessed many heads – the poets mention more heads than the vase-painters could paint – and for each head cut off it grew two more 'Cut off one head, Two more shall take its place'. It had poisonous breath and blood so virulent that even its tracks were deadly.*[1] The Hydra of Lerna was killed by **Heracles** as the second of his **Twelve Labours**. Its lair was the lake of **Lerna** in the **Argolid**, though archaeology has borne out the myth that the sacred site was older even than the Mycenaean city of **Argos** since Lerna was the site of the myth of the **Danaids**. Beneath the waters was an entrance to the **Underworld**, and the Hydra was its guardian.*[2]

The Hydra was one of the offspring of **Typhon** and **Echidna** (*Theogony*, 313), both of whom were noisome offspring of the earth goddess **Gaia**.*[3]

21.1 The Second Labour of Heracles

Eurystheus sent **Heracles** to slay the Hydra, which **Hera** had raised just to slay **Heracles**. Upon reaching the swamp near **Lake Lerna**, where the Hydra dwelt, **Heracles** covered his mouth and nose with a cloth to protect himself from the poisonous fumes. He fired flaming arrows into the Hydra's lair, the spring of **Amymone**, a deep cave that it only came out of to terrorize neighboring villages.*[4] He then confronted the Hydra, wielding a harvesting sickle (according to some early vase-paintings), a sword or his famed club. Ruck and Staples (1994: 170) have pointed out that the chthonic creature's reaction was botanical: upon cutting off each of its heads he found that two grew back, an expression of the hopelessness of such a struggle for any but the hero. The weakness of the Hydra was that it was invulnerable only if it retained at least one head.

The details of the struggle are explicit in the *Bibliotheca* (2.5.2): realizing that he could not defeat the Hydra in this way, **Heracles** called on his nephew **Iolaus** for help. His nephew then came upon the idea (possibly inspired by **Athena**) of using a firebrand to scorch the neck stumps after each decapitation. **Heracles** cut off each head and **Iolaus** cauterized the open stumps. Seeing that **Heracles** was winning the struggle, **Hera** sent a large crab to distract him. He crushed it under his mighty foot. The Hydra's one immortal head was cut off with a golden sword given to him by **Athena**. **Heracles** placed the head – still alive and writhing – under a great rock on the sacred way between **Lerna** and **Elaius** (Kerenyi 1959:144), and dipped his arrows in the Hydra's poisonous blood, and so his second task was complete.

The alternative version of this myth is that after cutting off one head he then dipped his sword in it and used its venom to burn each head so it couldn't grow back. **Hera**, upset that **Heracles** had slain the beast she raised to kill him, placed it in the dark blue vault of the sky as the constellation **Hydra**. She then turned the crab into the constellation **Cancer**.

Heracles would later use arrows dipped in the Hydra's poisonous blood to kill other foes during his remaining Labours, such as **Stymphalian Birds** and the giant **Geryon**. He later used one to kill the centaur **Nessus**; and **Nessus'** tainted blood was applied to the **Tunic of Nessus**, by which the centaur had his posthumous revenge. Both **Strabo** and **Pausanias** report that the stench of the river **Anigrus** in **Elis**, making all the fish of the river inedible, was reputed to be due to the Hydra's poison, washed from the arrows **Heracles** used on the centaur.*[5]

When **Eurystheus**, the agent of ancient **Hera** who was assigning **The Twelve Labors** to **Heracles**, found out that it was **Heracles'** nephew **Iolaus** who had handed him the firebrand, he declared that the labor had not been completed alone and as a result did not count towards the 10 Labours set for him. The mythic element is an equivocating attempt to



Hercules and the Hydra (c. 1475) by Antonio Pollaiuolo (Galleria degli Uffizi).

resolve the submerged conflict between an ancient ten Labours and a more recent twelve.

21.2 Heracles and the hydra in art

- Caeretan black-figure hydria (c. 346 BC)
- Mosaic from Roman Spain (26 AD)
- Silver sculpture (1530s)
- Engraving (1) by Hans Sebald Beham
- Gustave Moreau (1861)
- John Singer Sargent (1921)

21.3 Constellation

Mythographers relate that the Lernaean Hydra and the crab were put into the sky after Heracles slew them. In an alternative version, Hera's crab was at the site to bite his feet and bother him, hoping to cause his death. Hera set it in the Zodiac to follow the Lion (Eratosthenes, *Catasterismi*). When the sun is in the sign of Cancer, the crab, the constellation Hydra has its head nearby.

21.4 In popular culture

Main article: [Greek mythology in popular culture](#)

- The Beast mentioned in the Book of Revelation has all the features of a Hydra, and it is generally understood as an allegory of the Roman Empire, especially during the years of Nero and the Great Fire of Rome.
- *Jason and the Argonauts* featured a battle between Jason and a Hydra.
- The Disney animated film *Hercules* features the Hydra, which Hercules fights and defeats by causing an avalanche that crushes it.
- *Hydra* was a 2009 low-budget monster movie.
- Hydra is a global terrorist organization in the Marvel universe.
- Two Hydras appear in the 2011 video game *Dark Souls* as optional enemies. Although they both dwell in a different body of water each, one can fly under its own, possibly magical, power for a brief period of time. They are killed by dealing sufficient damage, or by removing enough of their heads.
- Hydras can be found in the video game *Dragon's Dogma* as enemies. Their heads regrow when severed unless sealed with fire.

21.5 Notes

- [1] “This monster was so poisonous that she killed men with her breath and excretion. If anyone passed by when she was sleeping, he breathed her tracks and died in the greatest torment.” (Hyginus, 30).
- [2] Kerenyi (1959), 143.
- [3] For other chthonic monsters said in various sources to be ancient offspring of Hera, the Nemean Lion, the Stymphalian birds, the Chimaera, and Cerberus.
- [4] Kerenyi, *The Heroes of the Greeks*, 1959:144.
- [5] Strabo, viii.3.19, Pausanias, v.5.9; Grimal 1987:219.



Henry IV as Hercules vanquishing the Lernaean Hydra (i.e., the Catholic League), workshop of Toussaint Dubreuil, ca.1600

21.6 References

Primary sources

- Pseudo-Apollodorus, *Bibliotheca* ii.5.2

Secondary sources

- Harrison, Jane Ellen (1903). *Prolegomena to the Study of Greek Religion*.

- Graves, Robert (1955). *The Greek Myths*.
- Kerenyi, Carl (1959). *The Heroes of the Greeks*.
- Burkert, Walter (1985). *Greek Religion*. Harvard University Press.
- Ruck, Carl and Staples, Danny (1994). *The World of Classical Myth*.
- Grimal, Pierre (1986). *The Dictionary of Classical Mythology*. E.P. Dutton & Co., Inc.
- Piccardi, Luigi (2005). *The head of the Hydra of Lerna (Greece)*. Archaeopress, British Archaeological Reports, International Series N° 1337/2005, 179-186.

21.7 External links

- Statue of Heracles battling the Lernaean Hydra at the southern entrance to the Hofburg (Imperial Palace) in Vienna
- Statue of the Hydra battling Hercules at the Louvre

21.8 Text and image sources, contributors, and licenses

21.8.1 Text

- Ambrosia** *Source:* <http://en.wikipedia.org/wiki/Ambrosia?oldid=643639165> *Contributors:* Malcolm Farmer, Andre Engels, SimonP, Ellmist, Hephaestos, Tucci528, Norm, Ahoerstemeier, Stan Shebs, Ijon, Charles Matthews, Strange Glue, Wetman, Pollinator, Robbot, RedWolf, Kokiri, Wereon, DocWatson42, Monedula, Michael Devore, The Singing Badger, WhiteDragon, Pacian, Ukexpat, Grunt, Haiduc, Rich Farmbrough, Paul August, Mikcohen, Mjk2357, Nk, Alansohn, Ahruman, Maqs, Angr, AshishG, Noetica, Anharmyenne, BD2412, Levelistchampion, Skaterdude182, Ccson, Netan'el, Hottentot, TeaDrinker, Srleffler, YurikBot, RobotE, Pigman, Wimt, Dmlandfair, Ugur Basak, Bloodofox, 24ip, Cholmes75, Zwobot, Dan Austin, Joshurtree, Chase me ladies, I'm the Cavalry, JQF, SmackBot, Kimon, C.Fred, Kintetsubuffalo, Hudd, Gilliam, Bluebot, Artemisboy, BehemothCat, Wirbelwind, Andrew Dalby, Mathiasrex, Wagers, Eneufeld, Xensyria, Danimation, Swimduky202, Benabik, JForget, CRGreathouse, Laplacian, Rwfiamang, WeggeBot, Fordmadoxfraud, Nauticashades, Badseed, Cydebot, Tawkerbot4, NerdimusPrime, JamesAM, Thijs!bot, Nariano94102, ABSZero, Jschozt, Oreo Priest, AntiVandalBot, As I drink nectar from thy fair bosom..., RebelRobot, Cynwolfe, RennonNariano, Alexlayer, Drpryr, Magioladitis, Dekimasu, Bodger and Badger, Simon Peter Hughes, SchwillyTheKid, MartinBot, Mycroft7, Nono64, Rajeev sinha, All Is One, M-le-mot-dit, Zerokitsune, Burzmali, Jlorenz1, Redtigerxyz, Tunnels of Set, Shinju, Kyle the bot, TXiKiBoT, Likesay85, Charbroil, Asiaj, IPSOS, Sintaku, JhsBot, Cjasoni, SQL, Happy5214, SieBot, Mmtrebuchet, Yintan, Loveless2, Garhowell, Mtaylor848, Felizdenovo, Pinkadelica, ClueBot, Snigbrook, The Thing That Should Not Be, Daisyheadmaisey, GodLike499, JDemkiw, Homonihilis, Alexbot, Benexclamation, Catalographer, Olybrius, Hotcrocodile, WikHead, Eleven even, Cxz111, JBSupreme, Glane23, Tide rolls, Lightbot, Jan eissfeldt, Vvcwiki, Legobot, Luckas-bot, Yobot, Amirobot, Amble, Rubinbot, Cakeofages, Are you ready for IPv6?, Kareybh, 4twenty42o, Omnipaedista, RibotBOT, Human corpse, JSteele48, Hluup, TobeBot, Miracle Pen, 777sms, Seahorseruler, EmausBot, Bua333, Slightsmile, Akhilan, Lucas Thoms, Fæ, Bettydavisfan21, Ocaasi, Philafrenzy, ChuispastonBot, ClueBot NG, Shannonnaisley, JTDale, Davidiad, Cold Season, ChrisGualtieri, Firedebarge, Kohlth, 7thshadow123, Zenibus, JaconaFrere, ParacusForward, FactChecker102 and Anonymous: 215
- Apple of Discord** *Source:* <http://en.wikipedia.org/wiki/Apple%20of%20Discord?oldid=643509012> *Contributors:* SimonP, Montrealais, Wetman, Rich Farmbrough, Michael Zimmermann, Shadow demon, Art LaPella, Angie Y., JW1805, Wikidea, Geraldshields11, Pwqn, Brookie, Zelse81, -Ril-, Kerowyn, Krun, Samwaltz, Roboto de Ajvol, Hairy Dude, Odyssees, Petri Krohn, Appleased, Adammathias, Can't sleep, clown will eat me, Akhilleus, BehemothCat, Pete Iriarte, Harryboyles, Shadowlynk, Avs5221, David Eagan, CmdrObot, Future Perfect at Sunrise, Agne27, Costellid, Omicronpersei8, BetacommandBot, SonicBlue, Gaijin42, Bigwyrn, Danielfowl, Pan1987, Tchoutoye, Qwavel, D. Webb, Dylan Lake, Darklilac, JAnDbot, VoABot II, AJRG, Miss Mondegreen, Wikianon, Gwern, R'n'B, Maurice Carbonaro, Johnbot, Oz1sej, Mangajunglist, Agrifinny, Martin451, SieBot, 3rdAlcove, Skäpperöd, DragonBot, Addbot, Loco70, Lightbot, Ben Ben, Cote d'Azur, Luckas-bot, Angel ivanov angelov, LlywelynII, Grim23, Omnipaedista, Kyng, Servus Triviae, Île flottante, Lotje, ElijahOmega, DARTH SIDIOUS 2, CalicoCatLover, Heather.c.montgomery, Frank Westerton, Susfele, Andyman1125, ClueBot NG, Davidiad, Sixsixsixsixsixsixsix, Tow, Vieque and Anonymous: 94
- Cornucopia** *Source:* <http://en.wikipedia.org/wiki/Cornucopia?oldid=643280887> *Contributors:* Malcolm Farmer, Phil Bordelon, Panair-jdde, Renata, Michael Hardy, Pde, Looxix, Error, Robbot, Lowellian, Litefantastic, Bkell, GreatWhiteNortherner, Dina, Alan Lifting, Djinn112, Wouterhagens, Jdavidb, Fangz, Karl-Henner, Neutrality, Esperant, DanielCD, Jiy, Mindspillage, Xezbeth, Aecis, Rcsheets, FoekeNoppert, Viriditas, JeR, Jeodesic, Jumbuck, Alansohn, RJFJR, Centauri, Deror avi, Tusitala, Partyguy, Rjwilmsi, Chipuni, Wakenah, Feydey, Bubamara (usurped), MacRusgail, Kweee, Gurch, David H Braun (1964), Bgwhite, Vmenkov, YurikBot, Briaboru, NawlinWiki, Anetode, Hinto, Lt-wiki-bot, SmackBot, Sticky Parkin, Korossyl, Hmains, Hamedog, CSWarren, Evicknair, DMacks, DDima, The undertow, Spiritia, Dwpaull, Bjankuloski06en, Wafulz, MaxEnt, Hemlock Martinis, Abdullahazzam, Rhe br, Alaibot, Thijs!bot, Eprb123, Z10x, Luna Santin, Goldenrowley, Cinnamon42, Cynwolfe, Bongwarrior, VoABot II, JamesBWatson, Nyttend, Edward321, B9 hummingbird hovering, Greenguy1090, MartinBot, P00r, Anaxial, RockMFR, Numb03, Juliancolton, Equazcion, Idioma-bot, VolkovBot, Chienlit, NVO, JhsBot, BlackUniGryphon, Andycor, SieBot, AS, Doctorfluffy, Sgt. Pepper's Lonely Hearts Club Band, Android Mouse Bot 3, Onepointfive2.0, WikipedianMarlith, Martarius, ClueBot, GorillaWarfare, The Thing That Should Not Be, Lourdeau, Blanchardb, Lyonspen, Eastcote, Raymer2010, Mojska, Addbot, Some jerk on the Internet, SpellingBot, Prettyneverything, AlmostAnAntique1, Cornucopia514, Legobot, Yobot, IriniAvramioti, DarkKunai, AnomieBOT, Momoricks, Lisinski, Dodo, S h i v a (Visnu), Sionus, XZeroBot, Adamentropy, Kyng, Yoganate79, Mattis, SD5, Prari, Allan71, HamburgerRadio, Pinethicket, Aaron Black 4, Seanandjason, Ledchemiker, Weedwhacker128, Income4all, Ronk01, Philafrenzy, DASHBotAV, Cgtdk, ClueBot NG, Jack Greenmaven, Cracked acorns, Burikani, Jackie2541, Northamerica1000, Allecher, ChrisGualtieri, Delotrooladoo, Lugia2453, WiHkibew, Adofeg, Ajmaertens, Jitendra Luthra, Snowsuit Wearer, Dourresearch, Elaf88, Zacwill16, Panckaes, Thewhitebox and Anonymous: 182
- Golden apple** *Source:* <http://en.wikipedia.org/wiki/Golden%20apple?oldid=640363287> *Contributors:* Michael Hardy, Dante Alighieri, GTBacchus, Error, Bogdangiusca, Kiwibird, DocWatson42, Sbo, JoeSmack, Art LaPella, Bobo192, JW1805, Kappa, Pearle, Velella, SuperMagician, TShilo12, Ben Liblit, MONGO, Tabletop, Magister Mathematicae, Harry491, Feydey, Ian Pitchford, Doc glasgow, Latka, Scroteau96, Tysto, Bgwhite, Samwaltz, Severa, Pigman, Qwertzy2, Gaius Cornelius, FlyingPenguins, Deville, NBS525, Pb30, Dark Tichondrias, Katieh5584, SmackBot, Aborlan, Eskimbot, Gilliam, Akhilleus, Shadow1, Iridescent, Xensyria, David Eagan, Dlcmlh, Goldfritha, Agne27, Synergy, Lisatolliver, Thijs!bot, Dugwiki, Escarbot, Mousebelt, Tchoutoye, Smartse, GuyBooth, Xact, Froid, Simon Peter Hughes, TheRanger, Hdt83, EyeSerene, Paracel63, CommonsDelinker, AlexiusHoratius, Filll, AntiSpamBot, BrettAllen, Idioma-bot, JohnBlackburne, TXiKiBoT, Mills101, Seaneil, Burntsauce, SieBot, Iwfi, One more night, France3470, Goustien, BenoniBot, Angelo De La Paz, FlamingSilmaril, ClueBot, The Thing That Should Not Be, Sagi2007, Edenc1, Parkwells, Nduma, Hello Control, Tkech, Addbot, Ronhjones, CanadianLinuxUser, Fluffernutter, TriippleThreat, Tide rolls, Willondon, AnomieBOT, Antique1967, LilHelpa, RibotBOT, Thehelpfulbot, Craig Pemberton, A little insignificant, Kitkat779, Pinethicket, Cnwiliams, Jaqqe, RdFrederick, Airbag190, Sentökisei, Midas02, L Kensington, Carmichael, Peter Karlsen, AgentSniff, ClueBot NG, Brauden, Dream of Nyx, Calabe1992, Avoca-toBot, Lieutenant Waaxe, Joydeep, Minsbot, Klilidiplomus, Riley Huntley, Jethro B, Ayebby, Epicgenius and Anonymous: 135
- Peaches of Immortality** *Source:* <http://en.wikipedia.org/wiki/Peaches%20of%20Immortality?oldid=636016942> *Contributors:* Menchi, Rich Farmbrough, Chris the speller, Big Wang, SMasters, Keahapana, Magioladitis, Gune, Tathagata Buddha, Goustien, Dcattell, ACHKC, Addbot, Yobot, Mintrick, Erik9bot, Dudy001, Helpful Pixie Bot, Karhadkarameya, MuseumGeek and Anonymous: 4
- Mead of poetry** *Source:* <http://en.wikipedia.org/wiki/Mead%20of%20poetry?oldid=611414986> *Contributors:* Anthony Appleyard, BD2412, Vegaswikian, Haldrik, Bloodofox, Closedmouth, Sardanaphalus, Aastrup, Cerdic, Keeshu, Sigo, MyNamelsNeo, Berig, B9 hummingbird hovering, VolkovBot, Anonymous Dissident, Deanlaw, Kikos, Shoemaker's Holiday, Addbot, Luckas-bot, AnomieBOT, FrescoBot, Ida Shaw, FoCuSandLeArN, Mogism and Anonymous: 13

- Amrita** *Source:* <http://en.wikipedia.org/wiki/Amrita?oldid=643393898> *Contributors:* Mkweise, TUF-KAT, Error, Grin, Carlossuarez46, Gak, Sam Spade, Meursault2004, Gadfium, Ukexpat, Florian Blaschke, Alren, Mjk2357, Devil Master, Wiki-uk, Eukesh, RJFJR, Maqs, Sfacets, Kay Dekker, Japanese Searobin, BernardM, Dangerous-Boy, Tydaj, TheRingess, Bhadani, FlaBot, Apbhamra, Chobot, DaGizza, AmritTuladhar, YurikBot, Hornplease, Pseudomonas, Dforest, Grmagne, Sethie, GrinBot, Joshbuddy, SmackBot, F, Frecklegirl, Nachiketa, Enlad, Nakon, Dreadstar, WoodElf, Snowgrouse, John, The Man in Question, Devan kevin, Heqs, SkyWalker, Neelix, Cydebot, Bkij, Fisherjs, Wikid77, Marek69, Nick Number, Jive472, Waerloeg, Leolaursen, Dekimasu, Dharmadhyaksha, B9 hummingbird hovering, Anaxial, J.delanoy, LordAnubisBOT, Zerokitsune, Cometstyles, Idioma-bot, VolkovBot, Tunnels of Set, TXiKiBoT, Mercurywoodrose, DoktorMax, IPSOS, Clarince63, Krishna.91, T24G, Kutera Genesis, Iamwisesun, ClueBot, Tinxinx, Yhjou, Sriram mt, Alexbot, WikHead, Ashkotak, Spy89, Addbot, Tassedethe, Yobot, Jo3saml, Stjohn1970, MaterialsScientist, Kalamkaar, Reconsider the static, Eismakedon, Bua333, Philafrenzy, Karan1974, ClueBot NG, Widr, Fifthman, Joshua Jonathan, YFdyh-bot, Ni3kulkarni007, BigJolly9, Iztwoz, Matthias.seattle, Panditkapoor and Anonymous: 82
- Soma** *Source:* <http://en.wikipedia.org/wiki/Soma?oldid=641988185> *Contributors:* Kpjas, Mav, David spector, Stevertigo, Lir, Paul Barlow, Menchi, Zanimum, Minesweeper, Ahoerstemeier, Nanshu, TUF-KAT, Angela, Rossami, Pizza Puzzle, Dcoetzee, Boson, Tovarish, Zoicon5, Haukurth, Maximus Rex, Nv8200p, Carlossuarez46, Aenar, Robbot, Fredrik, Goethean, Chancemill, Henrygb, Ericspenguin, HaeB, Diberri, Pengo, MPF, Gtrmp, Wiglaf, Wighson, Robodoc.at, Bradeos Graphon, Everyking, Varlaam, Jfdwolff, Zinnmann, 20040302, Jorge Stolfi, Eequor, Chowbok, Gadfium, LordSimonofShropshire, Zeimusu, Russell E, Histrion, Neutrality, Milk, Hillel, Rosarino, Omassey, Rich Farmbrough, Agnistus, Subharanjan, Dbachmann, Mani1, Bender235, CanisRufus, El C, Pjrich, Dennis Brown, Yono, Martey, Davidruben, La goutte de pluie, Anthony Appleyard, Eric Kvaalen, Wiki-uk, Howrealisreal, Calton, Versageek, Nightstallion, Dan100, Japanese Searobin, Tipthepizzaguy, Bobrayner, Imaginatorium, Woohookitty, Shreevatsa, Justinlebar, Xmp, Tabletop, Dangerous-Boy, John Hill, Isnou, Rusty2005, Machaon, Cuchullain, BD2412, Qwertys, FreplySpang, Nlsanand, Ketil trout, Rjwilmsi, TheRingess, Heah, Nandesuka, Osprey39, Ian Pitchford, Mapek, Jeremygbyrne, Goldbot, Chobot, DaGizza, Satanael, YurikBot, Xcali, Deeptrivia, Peter G Werner, Stephenb, Gaius Cornelius, NawlinWiki, Dysmorodrepanis, Douglasfrankfort, Grafen, Introgressive, PhilipO, RL0919, RoS, Zythe, Speedoflight, Deville, Katieh5584, Sjcodysseus, SmackBot, McGeddon, Q*Fever, Edgar181, Gilliam, Hmains, Simblox, Unint, TimBentley, JennyRad, Delink, Colonies Chris, Mladifilozof, Stevenmitchell, Huon, Fuhghettaboutit, Aboudaqn, Fullstop, Aelflin, Shadow1, Megalophias, Jklyn, Sirhanx2, Konerak, Sashatobot, U-571, SilkTork, RandomCritic, A. Parrot, Tasc, Beetstra, Renwick, Rahulkamath, Serlin, MTSbot, SriniG, Ivar Verploegh, Eluchil404, Nobleagle, IronChris, L'œuf, Gbonline, Cydebot, Dadofsam, Mallanox, Oudeis23, Gossamers, WinBot, Aditd, Mnoppel, Ekabhishek, Coreydragon, Spoomorwoods, Xact, VoABot II, T@nn, JGray, ***Ria777, Sindhutvadin, R0m23, Spellmaster, Halogenated, DerHexer, B9 hummingbird hovering, MartinBot, Xsmasher, Retteast, Ravichandar84, KillerGrrl, Philosopher4, Pandrio Androtti, Geoeconomy, Zerokitsune, Sarayuparin, Brteach, Juliancolton, GeneralChan, Straw Cat, Idioma-bot, Redtigerxyz, Somamang, Midasminus, VolkovBot, Tunnels of Set, D3r2000, Kirasir, Lechatjaune, Ico ph, Plochoi, ErikWarmelink, Kehrbykid, Ciararavenblaze, Arjun024, SieBot, Ivan Štambuk, RJaguar3, IanHerriott, Brightdayler, Capitalismojo, Shivohum, ImageRemovalBot, ClueBot, Fyyer, Podzemnik, DragonBot, Excirial, Jotterbot, Mariechenevert, Aitias, Mitsube, Cminard, WikHead, SilvonenBot, Vishnukant, Addbot, JBSupreme, Fyrael, Fladrif, Sivanath, AndersBot, ChenzwBot, Tassedethe, Yobot, Gobbleswagger, Meotranden, AnomieBOT, Catostylus, Hunnjazal, ImperatorExercitus, Lapabc, Xqbot, Mysticshakra, Laurence22, J04n, A dullard, Kosmoceras, Omnipaedista, MerLinkBot, GU-CLA, Eustrop, Shanec42, Thehelpfulbot, FrescoBot, Otdgavies, Bigweeboy, KnowledgeAndVision, A little insignificant, Citation bot 1, Gringochucha, Skyerise, BigDwiki, Wawawemn, Cosmognot, ItsZippy, Coolkaku1, PleaseStand, Michael.siderius, Bento00, Beyond My Ken, Rbedrosian, CalicoCatLover, EmausBot, Eekerz, Gfoley4, Silverwhitewinter, XinaNicole, TheBeigeKnight, Semfaker, Jillo1984, Somaeye, Piejack, Amanhanda, ClueBot NG, Huaracheblog, Otared.kavian, Rezabot, AbelBergaigne, Rprensner, Harsimaja, Helpful Pixie Bot, Lapartylife, Kinaro, BG19bot, Mkar, Kazakhstan, Kariudof, Alishahss75ali, Joshua Jonathan, BattyBot, Yanks1020, David L. Spess, ChrisGualtieri, Fhjmi54, Souparadox, Acire93, Ostensibly1, Dishant verma, Nepal2030, Nabil Faysal and Anonymous: 341
- Adamant** *Source:* <http://en.wikipedia.org/wiki/Adamant?oldid=625532883> *Contributors:* General Wesc, Carey Evans, Andre Engels, PierreAbbat, Heron, Mrwojo, Michael Hardy, MartinHarper, Wapcaplet, Ixkd64, Stan Shebs, Disdero, Stone, Omegatron, Dale Arnett, Kizor, Securiger, Lowellian, Postdlf, Auric, Xanzzibar, DocWatson42, Marnanel, Nunh-huh, Jessamyn, Gdr, MementoVivere, Zondor, Perey, Eyrian, Ovlde, Paul August, CanisRufus, Porterlu, Thu, Robotje, Smalljim, Angie Y., John Fader, Lyndexia, Storm Rider, Ricky81682, Kenmitsu J., Deathphoenix, Kazvorpall, MamaGeek, Rocastelo, SpaceCaptain, Carcharoth, MarcoTolo, Rjwilmsi, Quuxplusone, Satanael, YurikBot, Yrithinnd, Grafen, Welsh, Zarel, Ergbert, Saberwyn, Salmanazar, Saric, Geoffrey.landis, ArielGold, SmackBot, Senix, Reedy, J.J.Sagnella, Sergioconf, Ejeffrey, Chris the speller, Moshe Constantine Hassan Al-Silverburg, Kitty1983, Outlando, RuudVisser, Iainuki, Eliyahu S, KaiserbBot, DynamoDT, Dantadd, Lisasmall, G-Flex, Ifrit, Rukario639, Mr. Lefty, Pennyforth, Odin's Beard, David A, JoeBot, CmdrObot, Azure, Cydebot, Rifleman 82, Rocketjack, Gpmuscillo, Ssilvers, Smeazel, JustAGal, Assianir, Qole, Qexter, AntiVandalBot, Ioeth, Aurora sword, Jddriessen, Darkwriter, That Jason, VoABot II, Swpb, ***Ria777, STBot, Axlq, Shadzar, Ian.thomson, Toddmclossion, It Is Me Here, AppleMacReporter, Kalbri9460, Spiesr, Steel1943, Tunnels of Set, Mercurywoodrose, Anonymous Dissident, IPSOS, Slysplace, Schlum, Benhead 07, Billinghurst, Moheinthehouse, Lamro, BrianY, Skarz, Owonono, Fireball33, Aramgar, Dekudude, Artagel, EmanWilm, Jesse C.L, Joshylad, Martarius, ClueBot, Noone has this name yet, Michael2695, Kiestphoto, BinaryWeapon, IthinkIwannaLeia, Thingg, AdamantShot, SoxBot III, Meldar667, XLinkBot, Will-B, Ost316, Winged Cat, Addbot, Willking1979, Thelazyleo, Nfs994, Snicky171, Judasbot, AnomieBOT, MaterialsScientist, K4ylan, Aurear, Tiger-nose, Kierkkadon, FrescoBot, Pekayer11, Spidey104, Technogezeer, Arrow storm, Trappist the monk, D arckangel, Faolin42, GoingBatty, Wagner, Michael-Zero, ClueBot NG, Kikibombon, Very trivial, MerllwBot, TheMan4000, NewPerKepp, Sushant.dhiman, Berudagon, Wiimaster613, Zoner7x7, GrassHopHer, Triamis and Anonymous: 205
- Winged unicorn** *Source:* <http://en.wikipedia.org/wiki/Winged%20unicorn?oldid=641631037> *Contributors:* Kchishol1970, Darkwind, Sparky the Seventh Chaos, Nabla, Rtkat3, Chris Capoccia, Cryptic, Arima, JSH-alive, Sperril, ViperSnake151, TenPoundHammer, Gobonobo, BeatrixBelibaste, PamD, Neko Hibiki, CommonsDelinker, Supuhstar, Gemini1980, Beatfox, Deor, Motionmatrix, IsaacAA, Denisarona, Ratemonth, Qman311, Naleh, Mediadimension, TheRedPenOfDoom, Nathan2000, Yoenit, LaaknorBot, Legobot, Yobot, Guessing Game, AnomieBOT, J4lambert, FrescoBot, Pinethicket, Jakeukalane, Asaraullo05, Adrusi, RjwilmsiBot, John of Reading, MissTrisBliss, OrangePupsicle, Alpha Quadrant, Wagner, Thine Antique Pen, Isarra, Yellow1996, Robin Lionheart, Targaryen, ClueBot NG, Gareth Griffith-Jones, Antiqueight, Helpful Pixie Bot, Calabe1992, Kinaro, Mark Arsten, Bonechamber, MrBill3, Cobone, Baezy, Stbailey05, Throwawaytv, Y12J, Sparklyswiftpegacornz13, Khazar2, SNAAAAAKE!!, Gial Ackbar, Dexbot, Peggacorns, Water marble nail, Lugia2453, Kevin12xd, NichiTsukinoko, Epicgenius, I am One of Many, Palamino123, Rutoerror, Allen2, Conquestwarfamedeath, Monkbot, Sticklyzard, Ashlyngirl10, Prince Silversaddle, DJC631, Dolphingirlone, Viciousss delirium and Anonymous: 84
- Alkahest** *Source:* <http://en.wikipedia.org/wiki/Alkahest?oldid=643576743> *Contributors:* Heron, Nixdorf, Korath, Nagelfar, Alan Liefiting, DragonflySixtyseven, ZayZayEM, Mel Etitis, Graham87, FlaBot, Pigman, E rulez, Pfift Bot, JDSpeeder1, SmackBot, Jrockley, Bluebot, Megamix, Mrchumeister, Paukrus, Kooperfan, CBM, DanielRigal, Cydebot, Ksbrown, Albinochaos, Seaphoto, Goldenrowley, Ojh2,

- ***Ria777, Captain panda, IPSOS, Chillowack, WikiDrive, Laoris, Muro Bot, Addbot, Luckas-bot, Yobot, Ptboutgourou, RockyRob, Selfchosen, Jeraphine Gryphon, Car Henkel, Harizotoh9, Metaello, JustAMuggle, Bennettb515 and Anonymous: 33
- **Azoth** Source: <http://en.wikipedia.org/wiki/Azoth?oldid=609083520> Contributors: SimonP, Stan Shebs, Jerzy, Nagelfar, Michael Devore, Mboverload, SoWhy, Viriditas, Zetawoof, Zippanova, BD2412, Josh Parris, FlaBot, Mordicai, Mikeblas, Lucky number 49, Superp, Ghazer, SmackBot, Kintetsubuffalo, TenPoundHammer, JoeBot, Kooperfan, DanielRigal, Chazsylvester, Cydebot, Goldenrowley, ***Ria777, Balloonguy, Hierophantasmagoria, IntriguingPotato, VolkovBot, Tunnels of Set, IPSOS, Michaeldsuarez, Lamro, Fabullus, Danielgrad, Ernobe, Moptophaha, Addbot, Basilicofresco, Jncraton, Griffin700, Yobot, AnomieBOT, Citation bot, Thehelpfulbot, PigFlu Oink, Lotje, Zedmetal, Selfchosen, X bvansanten X, Cherri777, Invitrovanitas, Dream of Nyx, HominidMachinae, MerlIwBot, Helpful Pixie Bot, Will Timony, Ph.D, Car Henkel, Mdforbes500, Hermeticdawn, Sanglorian, Comatmebro, MrNiceGuy1113, Suhair-Darwash and Anonymous: 45
 - **Eitr** Source: <http://en.wikipedia.org/wiki/Eitr?oldid=587018799> Contributors: Nixdorf, Haukurth, Tagishsimon, Kuralyov, Aknorals, Bender235, Karlthegreat, Sallemann, Lilyth, Theelf29, Bloodfoxx, Sardanaphalus, SmackBot, Ggetuk, Elonka, Wakuran, Bluebot, Gnome (Bot), Supreme Bananas, Berig, Rocket71048576, Chaospiral, Sintaku, Addbot, Daleks4eva, I Feel Tired, LucienBOT, AgentSniff and Anonymous: 19
 - **Elixir of life** Source: <http://en.wikipedia.org/wiki/Elixir%20of%20life?oldid=635751863> Contributors: Tim Starling, Emperor, Vargenau, Charles Matthews, Topbanana, Rossumcapek, Tallus, Blainster, HaeB, Lysy, DocWatson42, Kbahey, Mboverload, WhiteDragon, Elroch, Sam Hocevar, Discospinster, Rich Farmbrough, Mani1, Martpol, Bender235, Nrbelex, Smalljim, Cmdrjameson, OGoncho, Arthena, Bart133, Svartalf, RJFJR, Bsadowski1, Ghirlandajo, Camw, Carcharoth, Benbest, Tabletop, Solace098, Rjwilmsi, Koavf, SGreen, Commander Nemet, Vmenkov, Mikalra, RussBot, Yamara, Rincewind42, Haoie, Lt-wiki-bot, DVD R W, Noidner, Seifried, Attilios, KnightRider, SmackBot, Jagged 85, Edgar181, Miguel Andrade, Nbarth, Ahmed.pervez, Mladifilozof, Xchbla423, Underbar dk, Succubus MacAstaroth, Iridescent, Gil Gamesh, Vanisaac, PhoenixSeraph, CmdrObot, Kelly elf, Cydebot, Dougweller, Bookgrrl, PKT, Keraunos, Marek69, Missvain, Nanokiss, Mentifisto, AntiVandalBot, WinBot, JHFTC, N1ywb, Mary Mark Ockerbloom, Turk brown, MER-C, Faizhaider, Rivertorch, ***Ria777, ClovisPt, Breed Zona, MartinBot, Anaxial, Polenth, RamblinWreck, DadaNeem, KylieTastic, TopGun, Rfritsch, Schusteypants, Cireshoe, ABF, Tunnels of Set, Mplsray, Andres rojas22, BotKung, PericlesofAthens, Fabullus, Flyer22, OrrAvenger, Fakhredinblog, Ptr123, Denisarona, Barkjon, SalineBrain, John J. Bulten, Sirius85, Jusdafax, Sun Creator, Arjayay, Tjako, PotentialDanger, XLinkBot, BRPXQZME, Alexius08, Angela-Samshi, Saint Richard, Addbot, Ahmad2099, Pinoche, LuK3, Kurtis, Drpickem, Yobot, TaBOT-zerem, Rifter0x0000, 20202020, Piano non troppo, Navakgupta, Materialsscientist, RCSociety, יונה בנדרלס, J04n, FrescoBot, Idiomcopy, Hamtechperson, Cmdahler, Thecheeken, Tbhotch, Camphor parial, RA0808, ZxxZxxZ, Wikipelli, K6ka, Wayne Slam, L Kensington, Timcox1962, Manytexts, ClueBot NG, Gareth Griffith-Jones, Dream of Nyx, MerlIwBot, Bellax6241, Jeraphine Gryphon, Car Henkel, BendelacBOT, The Spasm, Cold Season, Shorttyler, Maxtree18, Samir I. Sharbaty, Tutelary, David L. Spess, 99801155KC9TV, Mogism, Froggieboy, Jedumi, Nfsmlythe, Gugli88 and Anonymous: 210
 - **Ichor** Source: <http://en.wikipedia.org/wiki/Ichor?oldid=641714155> Contributors: Tucci528, Emperorbma, Reddi, Owen, Jyrlil, Jfd-wolff, Andycjp, Calm, El-Ahrrairah, Mr Bound, Xezbeth, Dbachmann, Scumbag, Kwamikagami, Easier, Anthony Appleyard, SnowFire, DreamGuy, Binabik80, Woohookitty, Psiphim6, AshishG, SDC, Koavf, Hairy Dude, Xoloz, NateDan, GeeJo, Lusanaherandraton, Daweswagon, MadMax, WAS, Kvn8907, Dan Austin, Nikkimaria, SmackBot, Rojomoke, Cactus Wren, Khepidjemwa'atnefru, Amatulic, Nozzleman, Oatmeal batman, A. B., Fenixdrakken, Shadowy Crafter, Slicedoranges, LadyofShalott, Winston Spencer, Rwfammang, Oo7565, Cydebot, Goldfritha, Luccas, JamesAM, Thijs!bot, SGGH, WinBot, Deflective, ***Ria777, Ultramarinblau1969, STBot, It Is Me Here, Tunnels of Set, IPSOS, McM.bot, Seresin, AS, Galapogoncos, Garhowell, Badger Drink, PixelBot, DumZiBoT, Addbot, Powercorrupts, Lucas-bot, Gongshow, AnomieBOT, Tommysonic5, Omnipaedista, Andromedas, Machine Elf 1735, Ignasipuig, EmausBot, ZeroBot, Valoriez, Neil P. Quinn, Davidiad, North911, TGZ, Khazar2 and Anonymous: 70
 - **Manna** Source: <http://en.wikipedia.org/wiki/Manna?oldid=642814062> Contributors: Malcolm Farmer, Rmhermen, Stevertigo, IZAK, Shoaler, Jpatokal, Scott, Emperorbma, Andrevan, Reddi, Freechild, Wetman, TowerDragon, Bcorr, Robbot, MrJones, Pigsonthewing, Paul Richter, MPF, Andycjp, Sonjaaa, Gzuckier, Zro, Mike Rosoft, Dr.frog, Dbachmann, Mjk2357, Iamunknown, Robotje, Cmdrjameson, Foobaz, MPerel, Pearle, Rd232, DreamGuy, Snowwolf, Zzero, Andrew Norman, Tony Sidaway, Iustinus, Sk4p, AndreSt, Woohookitty, Mindmatrix, Richard Barlow, RHaworth, StradivariusTV, Varulv, MikeDockery, PinchasC, Dewrad, Netan'el, ElKevbo, Bubamara (usurped), Musical Linguist, Physchim62, Travis Wells, A poor workman blames, Elfgy, Luke Bales, Hairy Dude, Jachin, Peter G Werner, RussBot, Xoloz, Splash, Samuel Curtis, Gaius Cornelius, Dysmorodrepanis, Nirvana2013, Howcheng, Yoninah, Apokryltaros, PonyToast, Aaron Schulz, Khonsali, FDuffy, Mannaseejah, Patiwat, Katy Griffiths, SmackBot, EncycloPetey, Mdd4696, Hibernian, Sparsefarce, Yidisheryid, JakartaDean, Elendil's Heir, Blake-, Monotonehell, Dreadstar, Mini-Geek, Tomtom9041, WoodElf, SeraphimXI, J.smith, Clicketyclack, Eliyak, Vriullop, JoshuaJ, Sepehr.mohamadi, RedJimi, A. Parrot, JHunTERJ, Keahapana, Drlengendre, Sam Clark, Sivreis, Jakmata, Gilabrand, JunoTrevan, Heatsketch, Cydebot, Hydraton31, Gogo Dodo, Dusty relic, FastLizard4, Thijs!bot, Barticus88, PerfectStorm, Uiteoi, Jakob3, Trengarasu, Majorly, Cinnamon42, Hyde xy, Electroencephalopod, Swikid, VoABot II, Bwldasi, JaGa, Lenticel, Garik 11, Verdatum, LittleOldMe old, Neutron Jack, Public Menace, Whitebox, Boston Matt, CardinalDan, Signalhead, VolkovBot, Tunnels of Set, Chikanamakalaka, IPSOS, Taqo, Blcouch, Wafitzge, Stevenkubby, RaseaC, StAnselm, Yoggysot, RucasHost, Le Pied-bot, TR166ER, Shakko, Oxymoron83, Filam3nt, ClueBot, Villaroman83, Arkalochori, VLAD™, John J. Bulten, SamuelTheGhost, Excirial, Cenarium, Dekisugi, DumZiBoT, Life of Riley, XLinkBot, Spitfire, Wertuose, Dthomsen8, Csselement, Addbot, Xp54321, Otterathome, Download, Konstantinos, OIEnglish, Aadieu, Zorrobot, SaintHammett, Luckas-bot, Yobot, Ptboutgourou, Synchronism, AnomieBOT, Manouchehr78, Obersachsebot, Biho, Ktbarthedoar, Call me Bubba, SassoBot, A.amitkumar, FrescoBot, Ace of Spades, LittleWink, Jschnur, RedBot, Mypostoffice, Merlion444, NickVertical, Hijmet, Zgreenlee, Suffusion of Yellow, Tbhotch, Ripchip Bot, Aircorn, Skamecrazy123, EmausBot, MithrandirAgain, Truthteller52, Cpodesch, Dr Wojciech Kosek2, Somaeye, Cgtdk, Myles0930, ClueBot NG, Zytigon, Magister Scientia, PT33Judistian, North Atlanticist Usonian, Helpful Pixie Bot, ZackMartin, BG19bot, Harvard Absquatulate, Pastorjamesmiller, Scottlovesue, Harizotoh9, Wheeke, Vasan2, Ytorf, TreboniusArtorius, ChrisGualtieri, Raymond Phoenix, Lgrigonis, Starflyer59, Ahmed9111, Shttib em tae, Hoppeduppeanut, Tigerbb, Daniel Gadsby, AurumSpiral1235813, Fraggd robin, Arfæst Ealdwritere, Ilaria Sabrini, MAJJDSMD, Robopsychologist, Jaybortnik and Anonymous: 233
 - **Orichalcum** Source: <http://en.wikipedia.org/wiki/Orichalcum?oldid=643769812> Contributors: Bryan Derksen, William Avery, Shii, Ken Arromdee, Michael Hardy, Dominus, Wwwwolf, Skysmith, Paul A. Disdero, WhisperToMe, Maximus Rex, Wetman, ChrisO, Merovingian, Auric, Bkell, GreatWhiteNortherner, DocWatson42, Mintleaf, Wmahan, Kuralyov, El-Ahrrairah, Metahacker, Doerfler, Eyrian, Discospinster, Bender235, Brian0918, Mjk2357, Thunderbrand, Apostrophe, Lanz, Ungtss, CyberSkull, Svartalf, Uffish, SilentGuy, Ghirlandajo, Fdewaele, Marudubshinki, BD2412, L-Zwei, Kbdank71, Voretus, Chronographos, Jelly Soup, FlaBot, Gurch, Geg, Royal Scottish, YurikBot, Hairy Dude, Mongol, Cooke, Cyberherbalist, Schol-R-LEA, Tyenkrov, Manop, Shaddack, GeeJo, Msikma, Grafen, Jaybob1222, Prod, Deucalionite, Zlatko, Salmanazar, Saint parade, JDspeeder1, Jaysbro, Attilios, SmackBot, Ominae, Korossyl, Alzrius,

Chronodm, Master Deusoma, Tyciol, TimBentley, VMS Mosaic, Ryan Roos, Kalathalan, Merlin Storm, Ifrit, Axem Titanium, Euchiasmus, JoshuaZ, DragoonWraith, Jason the Delicious, The 21 Planes of Hell, Combatmaster, Revoish, Fordmadoxfraud, Myasuda, MaxEnt, Cydebot, Robotmafia, Kirkesque, Suttikus, Dougweller, Blackbird 4, Keraunos, James086, Natalie Erin, RobotG, JBouwman, Glacier-fairy, Amateurhymel, Ken McIntyre, Cobham1, VoABot II, Neoarchon, Wdflake, Gwern, Brownie of Doom, Nev1, Jeloren, Jonay81687, BillID234, Rhunels of Set, GrandMasterLumen, Jagen, Jmac1962, Lamro, Kraadgnang, Jfredett, Mrblackcat, Unused000702, Gsliepen, SieBot, Grim10, Noveltyghost, Wow168, Ham Pastrami, Luciengav, The Clawed One, Mimihitam, Invertzoo, Murakumo-Elite, Mild Bill Hiccup, Bokan, BerserkerPun, WIS, NuclearWarfare, Bengal san, Letricite66, Lx 121, XLinkBot, Addbot, Element16, Lightbot, Yobot, P1ayer, AnomieBOT, Rockypedia, Bsuarangecrush, BurstDragon, Kan240, Redemopublicatican, Omnipaedista, Teukros, Vegeta391, FrescoBot, Jack Bornholm, Brooklyn Shojikai, Ruyter, Smeata, Dutchmonkey9000, Aoidh, NinjaTazzyDevil, Marco Guzman, Jr, Tommy2010, Mematter, Brownie Charles, Chester Markel, Frediewiki, Helpful Pixie Bot, Tdimhcs, JohnChrysostom, Davidiad, Khazar2, Fady Lahoud, Ejrael, ZEXALDragon7, Challenger1, Daftlover, GZInnovation, Dklear, Mediavalia, Lindseynichole08, Tylerparsons2010 and Anonymous: 269

- Panacea (medicine)** *Source:* [http://en.wikipedia.org/wiki/Panacea%20\(medicine\)?oldid=641540652](http://en.wikipedia.org/wiki/Panacea%20(medicine)?oldid=641540652) *Contributors:* Michael Hardy, Nixdorf, Evanherk, Error, Thue, Altenmann, Romanm, Sam Spade, HaeB, Xanzzibar, Jorge Stolfi, WpZurp, Brianjd, Kwamikagami, Obradovic Goran, Keenan Pepper, Fourthgeek, Daranz, RxS, Sjö, Matt Deres, YurikBot, Pigman, Protozoid, Deville, Lt-wiki-bot, Jedi6, SmackBot, MagicMoose, NickPenguin, JoshuaZ, IvanLanin, Cydebot, Teratornis, PamD, Satori Son, Thijs!bot, Barticus88, Rhodog, Paste, Goldenrowley, Deflective, ***Ria777, ExplicitImplicity, R'n'B, Enix150, IPSOS, YURiN, WikiSkeptic, Rudeorange, Wikijens, Sirius85, Addbot, AgadaUrbanit, Micki, Luckas-bot, AnomieBOT, Mintrick, RibotBOT, Erik9bot, Sbmeirow, ClueBot NG, Joefromrandb, Plantdrew, BG19bot, Will Timony, Ph.D, Hermes973, Minsbot, ChrisGualtieri, Captaiin Blue, Liberatedwomble, Atheus2011, Teagewilson and Anonymous: 41
- Prima materia** *Source:* <http://en.wikipedia.org/wiki/Prima%20materia?oldid=636327722> *Contributors:* Jerzy, Xanzzibar, Nagelfar, Isidore, Dbachmann, Goochelaar, Longhair, Remuel, Viriditas, Gene Nygaard, BD2412, Rjwilmsi, FlaBot, Psyon, Pfft Bot, SmackBot, Royalguard11, Jrockley, Mrwuggs, Thisisbossi, Radagast83, CmdrObot, Cydebot, Goldenrowley, Kephri-ra, ***Ria777, FuegoFish, The Electric Eel, IPSOS, Synthebot, Babycondor, Frank Romein, Addbot, DOI bot, Sikovin, FluffyWhiteCat, Legobot, MauritsBot, Xqbot, Citation bot 1, Trappist the monk, Chaosthird, Chaosthethird, Car Henkel, BattyBot, Ben.ratzlaff, Eiarticlewriter, Carbon6.022, Anthonymartinhart and Anonymous: 11
- Yliaster** *Source:* <http://en.wikipedia.org/wiki/Yliaster?oldid=635169506> *Contributors:* LogisticsMarmoset1729, Car Henkel, Tommy2215 and Anonymous: 3
- Lernaeon Hydra** *Source:* <http://en.wikipedia.org/wiki/Lernaeon%20Hydra?oldid=643539945> *Contributors:* Mav, Bryan Derksen, Youssef-san, XJaM, Christian List, Rsabbatini, Tucci528, Ihcoyc, Ahoerstermeier, William M. Connolley, Reddi, Shizhao, Renato Caniatti, Wetman, JorgeGG, Phil Boswell, Chuunen Baka, SpikeMolec, Pibwl, Mirv, Wikibot, Gtrmp, Orangemike, Varlaam, Per Honor et Gloria, Gracefool, Joshuapaquin, Macrakis, SoWhy, Calm, Ravikiran r, Quarl, Vina, Pmanderson, Icairns, Shotwell, Mike Rosoft, Eyrian, Discospinster, Paul August, Kbh3rd, Violetriga, Aecis, MBisanz, Kwamikagami, Shanes, Thunderbrand, Bobo192, Stesmo, Smalljim, Pikawil, Physicistjedi, Apostrophe, Sam Korn, Alansohn, Free Bear, Arthena, DanD, Jaw959, DreamGuy, Shinjiman, AndreasPraefcke, Shingen, RainbowOfLight, Pauli133, Yansa, -Ril-, Shikai shaw, Combination, KHM03, BD2412, JamesHenstridge, Robotwisdom, Mike s, FlaBot, Soup man, IceDrake523, AJR, Chobot, Stoive, JesseGarrett, Draconix, Ben Tibbetts, YurikBot, Borgx, Rtkat3, Phantomsteve, Longbow4u, Pigman, Deinonychus, Manop, GeeJo, Veledan, ZacBowling, Irishguy, Crazyharp81602, BOT-Superzerocool, DeadEyeArrow, Lt-wiki-bot, Nikkimaria, Theda, Closedmouth, JLaTondre, NeilN, Paul Erik, GrinBot, Bibliomaniac15, That Guy, From That Show!, Wara, Fightindaman, SmackBot, FocalPoint, Elonka, Nihonjoe, Kintetsubuffalo, HeartofaDog, Gilliam, Aastrup, Demod, Guermantes, OrangeDog, Whispering, Baa, Darth Panda, CaveatLector, Cplakidas, Akhilleus, Ioscus, Chlewbob, Gladrius, Addshore, Seduisant, WoodElf, SashatoBot, Dwpaul, Accurizer, Reuven, 5telios, IronGargoyle, Ckatz, A. Parrot, ErikTheRed13, Stwalkerster, Davemcarlson, BOZ, Neddyseagoon, Dr.K., Richard75, Tawkerbot2, Merc25, CWY2190, Tim Long, ShelfSkewed, Bmk, Jakblax, Cydebot, Otto4711, Mallanox, Thijs!bot, Ebichu63, Epbr123, N5iln, Oliver202, LeeNapier, Nick Number, Bayito, Dajagr, AntiVandalBot, Seaphoto, Redbird 41, MetaManFromTomorrow, NeilEvans, Tomixdf, Gaberowe, PPF, JAnDbot, Tigga, Leuko, Zenjah, Xeno, Cynwolfe, VoABot II, 1950salvador, T@nn, Mbc362, Indon, Gurko, DerHexer, Zyxxwvtsrqp, Poeloq, Crvst, Anaxial, CommonsDelinker, J.delanoy, Pharaoh of the Wizards, Hierophantasmagoria, Yonidebot, Extransit, A Nobody, Kraftlos, Dehbach, Beehive, CardinalDan, Lights, Ogami Itto, VolkovBot, Kelapstick, TXiKiBoT, Vipinhari, Canuckle, Clarince63, JhsBot, Preator1, Ikiwi, RadiantRay, Avienus, CarinaT, Falcon8765, Mallerd, AlleborgoBot, Hazel77, Burgercat, EmxBot, Steven Weston, SieBot, AS, Caulde, Iwfi, Gerakibot, Mungo Kitsch, Dawn Bard, DBishop1984, Dragonsinn, Donaldcx, Timbreeze, Flyer22, Crimsongrave, Martarius, ClueBot, The Thing That Should Not Be, Arakunem, Boing! said Zebedee, Krissy88, Brewmaster52, BelleBell, CyberCerberus, Excirial, Alexbot, Jusdafax, Estirabot, Rhododendrites, Uhhlive, Lawrencema, Kikos, Versus22, Slayerteez, BodhisattvaBot, Kuenzlen, SilvononBot, ZooFari, RyanCross, Kaldar, Addbot, Some jerk on the Internet, CanadianLinuxUser, TriiipleThreat, BepBot, Wolfmon3y, LinkFA-Bot, Pujolsrox11, Hump6543, CuteHappyBrute, Numbo3-bot, Zorrobot, Leovizza, Killy mcgee, Alfie66, Legobot, Luckas-bot, TheSuave, Yobot, THEN WHO WAS PHONE?, Eric-Wester, AnomieBOT, Piper luke, Jim1138, BlazerKnight, Templatehat, Bluerasberry, Materialsscientist, Snorlax Monster, MauritsBot, Xqbot, Acebulf, Knarlus, Omnipaedista, Mathonius, Shadowjams, Chaheel Riens, A.amitkumar, Gilligan Skipper, FrescoBot, Pierocks987, Kobrabones, Pinethicket, RedBot, Shanmugamp7, Kibi78704, 95BJCCJC, Reaper Eternal, Imasqrll, Broncohunt, Brambleclawx, DARTH SIDIOUS 2, Bento00, Salvio giuliano, Papak22, WikitanvirBot, TuHan-Bot, Wikipelli, Bollyjeff, Divilla, SquallBL, Ochiba, Coasterlover1994, Sailsbystars, CountMacula, Tot12, Risenor, Petr, ClueBot NG, InternalPain, Myfreeweb, NordhornerII, Thejavadrinker, Lanthanum-138, Widr, Gjijpr, Juro2351, Tosh.o.hshot, Davidiad, Mark Arsten, Ανδρέας Κρυστάλλης, JoeApe, Mrt3366, The Illusive Man, Welshwatch, Adamsaunder4, JYBot, Dexbot, Mogism, Viewmont Viking, Ranze, Lugia2453, CaS-Jer, Tony Mach, Cdtet, Kevin12xd, RubberBallMorality, Dypaul15, XavianSosa, KeinEngel777, DavidLeighEllis, Eric Corbett, Zombievodka, Sean willis, Dark-legend-a-boss, Alex77aaa, Pkdjpsmfmw, Kaptain Long Schlöng, Cameltoes on Parade, Ian1231100, Janet-tamarie, SparrowHK, SoSivr, James20096 and Anonymous: 570

21.8.2 Images

- File:AdhesiveBandage.png** *Source:* <http://upload.wikimedia.org/wikipedia/commons/5/5c/AdhesiveBandage.png> *License:* ? *Contributors:* ? *Original artist:* ?
- File:Alchimia.gif** *Source:* <http://upload.wikimedia.org/wikipedia/commons/b/bd/Alchimia.gif> *License:* Public domain *Contributors:* ? *Original artist:* ?

- **File:Ant_Receive_Honeydew_from_Aphid.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/a/a8/Ant_Receive_Honeydew_from_Aphid.jpg License: CC BY 2.5 Contributors: http://en.wikipedia.org/wiki/Image:Ant_Receive_Honeydew_from_Aphid.jpg Original artist: Dawidi, Johannesburg, South Africa
- **File:Antonio_del_Pollaiuolo_-_Ercole_e_l'Idra_e_Ercole_e_Anteo_-_Google_Art_Project.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/c/c0/Antonio_del_Pollaiuolo_-_Ercole_e_l'Idra_e_Ercole_e_Anteo_-_Google_Art_Project.jpg License: Public domain Contributors: 8AEOTC1DwCpqNQ at Google Cultural Institute, zoom level maximum Original artist: Antonio del Pollaiuolo
- **File:Azoth-Fouth_woodcut.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/f/f4/Azoth-Fouth_woodcut.jpg License: Public domain Contributors: www.alchemywebsite.com (indicated with VA04, file: va04.jpg, caption by Alchemy Web Site: The fourth image from Valentine's Azoth) Original artist: Unknown
- **File:Azoth-Sixth_woodcut.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/7/76/Azoth-Sixth_woodcut.jpg License: Public domain Contributors: Alchemy Web Site, Nr. A010 (File: Amcl10.jpg) Note: The same image is described as *The fifth image from Valentine's Azoth* in www.alchemywebsite.com (indicated with VA05) Original artist: Unknown
- **File:Bdellium_resin.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/6/6a/Bdellium_resin.jpg License: CC BY-SA 3.0 Contributors: Own work Original artist: Jacopo188
- **File:Caligula_sestertius_RIC_33_680999.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/1/15/Caligula_sestertius_RIC_33_680999.jpg License: CC BY-SA 2.5 Contributors: <http://www.cngcoins.com/Coin.aspx?CoinID=57921> Original artist: CNG
- **File:Chinese_-_Teapot_in_the_Form_of_Two_Peaches_-_Walters_491045.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/a/a1/Chinese_-_Teapot_in_the_Form_of_Two_Peaches_-_Walters_491045.jpg License: Public domain Contributors: Walters Art Museum: Home page Info about artwork Original artist: Anonymous (China)
- **File:Commons-logo.svg** Source: <http://upload.wikimedia.org/wikipedia/en/4/4a/Commons-logo.svg> License: ? Contributors: ? Original artist: ?
- **File:Coriander.png** Source: <http://upload.wikimedia.org/wikipedia/commons/e/e3/Coriander.png> License: CC-BY-SA-3.0 Contributors: [1] Original artist: Original uploader was Novalis at en.wikipedia Later versions were uploaded by Consequencefree at en.wikipedia.
- **File:Cornucopia.png** Source: <http://upload.wikimedia.org/wikipedia/commons/b/be/Cornucopia.png> License: Public domain Contributors: ? Original artist: ?
- **File:Dell'_elixir_vitae_1624_Donato_d'Eremita_Plate_1_AQ14_(1).jpg** Source: [http://upload.wikimedia.org/wikipedia/commons/0/00/Dell'_elixir_vitae_1624_Donato_d'Eremita_Plate_1_AQ14_\(1\).jpg](http://upload.wikimedia.org/wikipedia/commons/0/00/Dell'_elixir_vitae_1624_Donato_d'Eremita_Plate_1_AQ14_(1).jpg) License: Public domain Contributors: Chemical Heritage Foundation Original artist: Chemical Heritage Foundation
- **File:Draig.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/e/e9/Draig.svg> License: Public domain Contributors: Based on Image:Flag of Wales 2.svg Original artist: Llyfarn
- **File:Enrique_Simonet_-_El_Juicio_de_Paris_-_1904.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/e/e2/Enrique_Simonet_-_El_Juicio_de_Paris_-_1904.jpg License: Public domain Contributors: Webpage Image Original artist: Enrique Simonet
- **File:Firebird.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/8/8a/Firebird.jpg> License: Public domain Contributors: [1], [2] Original artist: Ivan Yakovlevich Bilibin
- **File:Foodlogo2.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/d/d6/Foodlogo2.svg> License: CC-BY-SA-3.0 Contributors: Original Original artist: Seahen
- **File:Frostw.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/9/93/Frostw.jpg> License: CC-BY-SA-3.0 Contributors: ? Original artist: ?
- **File:Gathering_of_the_Manna.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/3/37/Gathering_of_the_Manna.jpg License: Public domain Contributors: from ISBN 978-90-6918-225-4, p. 215. Original artist: Master of the Gathering of the Manna (fl. circa 1470)
- **File:Guido_Reni_-_Atalanta_e_Ippomene_(Napoli).jpg** Source: [http://upload.wikimedia.org/wikipedia/commons/5/5a/Guido_Reni_-_Atalanta_e_Ippomene_\(Napoli\).jpg](http://upload.wikimedia.org/wikipedia/commons/5/5a/Guido_Reni_-_Atalanta_e_Ippomene_(Napoli).jpg) License: Public domain Contributors: The Yorck Project: 10.000 Meisterwerke der Malerei. DVD-ROM, 2002. ISBN 3936122202. Distributed by DIRECTMEDIA Publishing GmbH. Original artist: Guido Reni
- **File:Gustave_Moreau_003.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/6/61/Gustave_Moreau_003.jpg License: Public domain Contributors: The Yorck Project: 10.000 Meisterwerke der Malerei. DVD-ROM, 2002. ISBN 3936122202. Distributed by DIRECTMEDIA Publishing GmbH. Original artist: Gustave Moreau
- **File:Henry_IV_en_Herculeus_terrassant_l'Hydre_de_Lerne_cad_La_ligue_Catholique_Atelier_Toussaint_Dubreuil_circa_1600.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/d/d8/Henry_IV_en_Herculeus_terrassant_l'Hydre_de_Lerne_cad_La_ligue_Catholique_Atelier_Toussaint_Dubreuil_circa_1600.jpg License: Public domain Contributors: PHGCOM (2009) Original artist: English: Circle of Toussaint Dubreuil
- **File:Illadeladiscordia.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/7/79/Illadeladiscordia.jpg> License: CC-BY-SA-3.0 Contributors: ? Original artist: ?
- **File:Johann_Balthasar_Probst_002.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/1/11/Johann_Balthasar_Probst_002.jpg License: Public domain Contributors: <http://www.philipresheph.com/demodokos/achilles/achil3.jpg> Original artist: Johann Balthasar Probst

- **File:Koeh-062.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/8/8e/Fraxinus_ornus_-_K%C3%B6hler%E2%80%93Medizinal-Pflanzen-062.jpg License: Public domain Contributors: List of Koehler Images Original artist: Franz Eugen Köhler, Köhler's Medizinal-Pflanzen
- **File:Louis_Huard_-_Giant_Suttung_and_the_Dwarfs.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/9/9e/Louis_Huard_-_Giant_Suttung_and_the_Dwarfs.jpg License: Public domain Contributors: *The Heroes of Asgard: Tales from Scandinavian Mythology* by A & E Keary. MacMillan & Co, London Original artist: Louis Huard (1813-1874)
- **File:Michael_Maier_Atalanta_Fugiens_Emblem_36.jpeg** Source: http://upload.wikimedia.org/wikipedia/commons/e/ec/Michael_Maier_Atalanta_Fugiens_Emblem_36.jpeg License: Public domain Contributors: Atalanta Fugiens Original artist: Michael Maier
- **File:Mohini_with_amrit.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/2/21/Mohini_with_amrit.jpg License: CC BY 3.0 Contributors: <http://picasaweb.google.com/injamaven/SomeSculpturalMasterpiecesOfSouthIndia#5432681140988744242> Original artist: <http://picasaweb.google.com/injamaven>
- **File:Mosaico_Trabajos_Hércules_(M.A.N._Madrid)_11.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/9/96/Mosaico_Trabajos_H%C3%A9rcules_%28M.A.N._Madrid%29_11.jpg License: CC-BY-SA-3.0 Contributors: Photograph: Luis García (Zaqarbal), 12 March 2006. Original artist: Luis García ()
- **File:Mosaik_xunadd_text_character:nN{\textquotedbl}'\'}{Wahnsinn_des_Lykurg_xunadd_text_character:nN{\textquotedbl}'\'}{_Exponat_in_der_Archäologischen_Staatssammlung_München.JPG** Source: http://upload.wikimedia.org/wikipedia/commons/f/ff/Mosaik_%22Wahnsinn_des_Lykurg%22_%E2%80%94_Exponat_in_der_Arch%C3%A4ologischen_Staatssammlung_M%C3%BCnchen.JPG License: Public domain Contributors: Own work Original artist: User:Mattes
- **File:Odin,_Suttungr_and_Gunnlöd.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/8/8c/Odin%2C_Suttungr_and_Gunnl%C3%B6d.jpg License: Public domain Contributors: Lindquist, Sune (1941). *Gotlands Bildsteine*. Original artist: Harald Faith-Ell
- **File:Odin_wins_for_men_the_magic_mead_by_Willy_Pogany.png** Source: http://upload.wikimedia.org/wikipedia/commons/d/df/Odin_wins_for_men_the_magic_mead_by_Willy_Pogany.png License: Public domain Contributors: Originally from Colum, Padraic (1920). *The Children of Odin*. New York: The Macmillan Company. Illustrated by Pogany, Willy. As found at http://www.mainlesson.com/display.php?author=colum&book=odin&story=_contents Original artist: Willy Pogany. Uploaded to the English language Wikipedia in August 2008 by Bloodofox (log).
- **File:Om.svg** Source: <http://upload.wikimedia.org/wikipedia/commons/8/8e/Om.svg> License: Public domain Contributors: ? Original artist: ?
- **File:Pucbmazatapec.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/8/8a/Pucbmazatapec.jpg> License: CC-BY-SA-3.0 Contributors: English Wikipedia Original artist: Wowbobwow12 from English Wikipedia
- **File:Pentagram_(Levi).jpg** Source: http://upload.wikimedia.org/wikipedia/commons/9/93/Pentagram_%28Levi%29.jpg License: Public domain Contributors: Levi, Eliphas (1855) *Dogme et Rituel de la Haute Magie*. Original artist: Eliphas Levi
- **File:Processed_SAM_mjodr.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/0/0a/Processed_SAM_mjodr.jpg License: Public domain Contributors: ? Original artist: ?
- **File:Question_book-new.svg** Source: http://upload.wikimedia.org/wikipedia/en/9/99/Question_book-new.svg License: Cc-by-sa-3.0 Contributors: Created from scratch in Adobe Illustrator. Based on Image:Question book.png created by User:Equazcion Original artist: Tkgd2007
- **File:Ring5.jpg** Source: <http://upload.wikimedia.org/wikipedia/commons/c/c4/Ring5.jpg> License: Public domain Contributors: The immediate source of this image as uploaded to the Wikimedia Commons is: [1] Original artist: Arthur Rackham
- **File:Rubens_Abundance.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/2/22/Rubens_Abundance.jpg License: Public domain Contributors: Original artist: Peter Paul Rubens
- **File:Tamarix_aphylla.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/c/c2/Tamarix_aphylla.jpg License: CC-BY-SA-3.0 Contributors: ? Original artist: ?
- **File:The_Immortal_Dongfang_Shuo_Stealing_a_Peach_(2022)_silk_tapestry.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/2/2a/The_Immortal_Dongfang_Shuo_Stealing_a_Peach_%28%E6%9D%B1%E6%96%B9%E6%9C%94%E5%81%B7%E6%A1%83%29_silk_tapestry.jpg License: Public domain Contributors: Metropolitan Museum of Art, online collection: entry 44059 Original artist: English: Unknown
- **File:Tissot_The_Gathering_of_the_Manna_(color).jpg** Source: http://upload.wikimedia.org/wikipedia/commons/5/51/Tissot_The_Gathering_of_the_Manna_%28color%29.jpg License: Public domain Contributors: Jacques Joseph Tissot Jewish Museum Original artist: James Tissot
- **File:Turner,_Joseph_Mallord_William_-_The_Goddess_of_Discord_Choosing_the_Apple_of_Contention_in_the_Garden_of_the_Hesperides_-_c._1806.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/d/d2/Turner%2C_Joseph_Mallord_William_-_The_Goddess_of_Discord_Choosing_the_Apple_of_Contention_in_the_Garden_of_the_Hesperides_-_c._1806.jpg License: Public domain Contributors: <http://www.tate.org.uk/servlet/ViewWork?workid=14738&searchid=9356&roomid=5268&tabview=image> Original artist: J. M. W. Turner
- **File:US_Navy_051122-N-3188P-001_Culinary_Specialist_2nd_Class_Linda_Ostler_prepares_a_cornucopia_for_the_Thanksgiving_meal_at_the_galley_on_board_Naval_Air_Station_Jacksonville,_Fla.jpg** Source: http://upload.wikimedia.org/wikipedia/commons/6/64/US_Navy_051122-N-3188P-001_Culinary_Specialist_2nd_Class_Linda_Ostler_prepares_a_cornucopia_for_the_Thanksgiving_meal_at_the_galley_on_board_Naval_Air_Station_Jacksonville%2C_Fla.jpg License: Public domain Contributors: This Image was released by the United States Navy with the ID 051122-N-3188P-001 (next). This tag does not indicate the copyright status of the attached work. A normal copyright tag is still required. See Commons:Licensing for more information. Original artist: U.S. Navy photo by Photographer's Mate 2nd Class Jamar X Perry

- **File:WLANL_-_MicheleLovesArt_-_Museum_Boijmans_Van_Beuningen_-_Istoriato_schotel_de_maaltijd_der_Goden_op_de_Olympus.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/c/c9/WLANL_-_MicheleLovesArt_-_Museum_Boijmans_Van_Beuningen_-_Istoriato_schotel%2C_de_maaltijd_der_Goden_op_de_Olympus.jpg *License:* CC BY-SA 2.0 *Contributors:* Museum Boijmans Van Beuningen - Istoriato schotel: de maaltijd der Goden op de Olympus *Original artist:* MicheleLovesArt
- **File:Wax_scale.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/f/f0/Wax_scale.jpg *License:* CC-BY-SA-3.0 *Contributors:* en.wikipedia *Original artist:* w:User:Fir0002
- **File:White-Rabbit-making-elixir-of-immortality.jpg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/8/88/White-Rabbit-making-elixir-of-immortality.jpg> *License:* Public domain *Contributors:* An 18th-century embroidered Chinese emperor's robe. Reproduced in: Anthony Christie, "Chinese Mythology", 1983, p. 63, *Original artist:* An artist from the Qing emperors' court
- **File:Wikibooks-logo-en-noslogan.svg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/d/df/Wikibooks-logo-en-noslogan.svg> *License:* CC BY-SA 3.0 *Contributors:* Own work *Original artist:* User:Bastique, User:Ramac et al.
- **File:Wiktionary-logo-en.svg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/f/f8/Wiktionary-logo-en.svg> *License:* Public domain *Contributors:* Vector version of Image:Wiktionary-logo-en.png. *Original artist:* Vectorized by Fvasconcellos (talk · contribs), based on original logo tossed together by Brion Vibber
- **File:Xu_Fu_expedition's_for_the_elixir_of_life.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/5/51/Xu_Fu_expedition's_for_the_elixir_of_life.jpg *License:* Public domain *Contributors:* <http://www.kuniyoshiproject.com/Warrior%20triptychs%201839-1841,%20Part%20I%20%28T47-T62%29.htm> *Original artist:* Utagawa Kuniyoshi
- **File:Yinyang_heaven-earth_(with_the_Seven_Stars_of_the_North_and_the_mountain).svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/b/b9/Yinyang%2C_heaven-earth_%28with_the_Seven_Stars_of_the_North_and_the_mountain%29.svg *License:* Public domain *Contributors:* Own work *Original artist:* Aethelwolf Emsworth.

21.8.3 Content license

- Creative Commons Attribution-Share Alike 3.0

Cup of Jamshid



Hafez looking at the Cup of Jamshid, Bibliothèque nationale de France, Turkish manuscript of 1477, author unknown, from Shīrāz, Iran

Jamshid [jæmʃɪd] (Persian: جمشید, *Jamshīd*) (Middle- and New Persian: جم, *Jam*) (Avestan: *Yima*) is a mythological figure of Greater Iranian culture and tradition. The **Cup of Jamshid** (Cup of Djemscheed or Jaam-e Jam, in Persian: جام جم) is a cup of divination, which in Persian mythology was long possessed by the rulers of ancient Greater Iran. The cup has also been called *Jam-e Jahan nama*, *Jam-e Jahan Ara*, *Jam-e Giti nama*, and *Jam-e Kei-khosrow*. The latter refers to **Kaei Husravah** in the *Avesta*, and *Sushravas* in the *Vedas*.

The cup has been the subject of many Persian poems and stories. Many authors ascribed the success of the Persian Empire to the possession of this artefact. It appears extensively in Persian literature.

The cup (“Jām”) was said to be filled with an elixir of immortality and was used in scrying. As mentioned by Ali-Akbar Dehkhoda, it was believed that all seven heavens of the universe could be observed by looking into it (از هفت فلک در او مشاهده و معاینه کردی). It was believed to have been discovered in Persepolis in ancient times. The whole world was said to be reflected in it, and

divinations within the cup were said to reveal deep truths. Sometimes, especially in popular depictions such as *The Heroic Legend of Arslan*, the cup has been visualized as a crystal ball. Helen Zimmern’s English translation of the *Shahnameh* uses the term “crystal globe”.^[1]

1 See also

- Alchemy and chemistry in medieval Islam
- Cornucopia (mythical vessels with magical powers)
- Chalice of Doña Urraca
- Drinking horn
- Holy Chalice
- Holy Grail
- Holyrood (cross)
- Holy Prepuce
- Holy Sponge
- Mythological objects (list)
- Nail (relic)
- Nanteos Cup
- Relic
- Relics attributed to Jesus
- Sampo
- Sandals of Jesus Christ
- Shroud of Turin
- Titulus Crucis
- Tree of Jesse
- True cross

2 References

- [1] *Shahnameh (The Epic of Kings)*: Bijan and Manijeh

3 Text and image sources, contributors, and licenses

3.1 Text

- **Cup of Jamshid** *Source:* <http://en.wikipedia.org/wiki/Cup%20of%20Jamshid?oldid=624386359> *Contributors:* Danny, Justin Bacon, Sj, Quarl, Mani1, Tony Sidaway, Zereshk, Srleffler, YurikBot, Mahanchian, Khoikhoi, Kashk, RandomCritic, Houshyar, Cacahuat, Tchoutoye, Goldenrowley, R'n'B, Hom sepanta, Chienlit, Alborz Fallah, Addbot, Dawynn, Bahatur, Wynkenblynkennod, FrescoBot, TjBot, Marcocapelle, DelcoDell, Eric Corbett, ValleyOfTheSmalls and Anonymous: 7

3.2 Images

- **File:Flag_of_Iran.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/c/ca/Flag_of_Iran.svg *License:* Public domain *Contributors:* URL <http://www.isiri.org/portal/files/std/1.htm> and an English translation / interpretation at URL <http://flagspot.net/flags/ir'.html> *Original artist:* Various
- **File:Hourglass_drawing.svg** *Source:* http://upload.wikimedia.org/wikipedia/commons/c/c2/Hourglass_drawing.svg *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Hâfiz_regardant_la_coupe_de_Djamshîd.jpeg** *Source:* http://upload.wikimedia.org/wikipedia/commons/7/78/H%C3%A2fiz_regardant_la_coupe_de_Djamsh%C3%AEd.jpeg *License:* Public domain *Contributors:* Bibliothèque nationale de France. Département des Manuscrits. Division occidentale. Manuscript Supplément turc 1477, fol. 40 *Original artist:* Unknown. Iran, Shîrâz / Неизвестен. Иран, Шираз

3.3 Content license

- Creative Commons Attribution-Share Alike 3.0

Eldhrímnir

In Norse mythology, **Eldhrímnir** (Old Norse “fire-sooty”^[1]) is the cauldron in which the cook of the gods, **Andhrímnir**, prepares **Sæhrímnir** every evening.

1 Notes

[1] Orchard (1997:37).

2 References

- Orchard, Andy (1997). *Dictionary of Norse Myth and Legend*. Cassell. ISBN 0-304-34520-2

3 Text and image sources, contributors, and licenses

3.1 Text

- **Eldhrímnir** *Source:* <http://en.wikipedia.org/wiki/Eldhr%C3%ADmnir?oldid=540407471> *Contributors:* TUF-KAT, Glenn, Emperorbma, Pfortuny, Gtrmp, Critto, TheParanoidOne, Sallemann, FlaBot, YurikBot, Bloodofox, Sardanaphalus, Dhkbk, Gizmo II, AndrewHowse, Bradleybittinger, VolkovBot, Alexbot, Addbot, RjwilmsiBot and Anonymous: 3

3.2 Images

3.3 Content license

- Creative Commons Attribution-Share Alike 3.0

Gleipnir

In Norse mythology, **Gleipnir** (Old Norse “open one”^[1]) is the binding that holds the mighty wolf **Fenrir** (as attested in chapter 34 of the *Prose Edda* book *Gylfaginning*). The Gods had attempted to bind Fenrir twice before with huge chains of metal, but Fenrir was able to break free both times. Therefore, they commissioned the **dwarves** to forge a chain that was impossible to break. To create a chain to achieve the impossible, the dwarves fashioned the chain out of six supposedly impossible things:

- The **sound** of a cat's footfall
- The **beard** of a woman
- The **roots** of a mountain
- The **sinews** of a bear
- The **breath** of a fish
- The **spittle** of a bird

Therefore, even though Gleipnir is as thin as a **silken ribbon**, it is stronger than any **iron chain**. It was forged by the dwarves in their underground realm of **Niðavellir**.

Gleipnir, having bound Fenrir securely, was the cause of **Týr's** lost hand, for Fenrir bit it off in revenge when he was not freed. Gleipnir is said to hold until **Ragnarök**, when Fenrir will finally break free and devour **Odin**.

1 Notes

[1] Orchard (1997:58).

2 References

- Orchard, Andy (1997). *Dictionary of Norse Myth and Legend*. Cassell. ISBN 0-304-34520-2

3 Text and image sources, contributors, and licenses

3.1 Text

- **Gleipnir** *Source:* <http://en.wikipedia.org/wiki/Gleipnir?oldid=598888980> *Contributors:* TUF-KAT, TUF-KAT, Glenn, Haukurth, Jeffq, Carnildo, Gdr, Tail, Jumbuck, Sallemann, JdforresterBot, Chobot, Bloodofox, Jonathan.s.kt, Sardanaphalus, McGeddon, Whispering, Shoraru, AndrewHowse, Thijs!bot, Goldenrowley, DOSGuy, JAnDbot, Txomin, VolkovBot, Bananani, Ashnard, Addbot, Loupeter, Luckas-bot, TaBOT-zerem, ErikTheBikeMan, ArkinAardvark, RjwilmsiBot, DASHBot, Dmedaille, ClueBot NG, Epitaphase, Ranze and Anonymous: 22

3.2 Images

3.3 Content license

- Creative Commons Attribution-Share Alike 3.0

Hand of Glory

The **Hand of Glory** is the dried and pickled hand of a man who has been **hanged**, often specified as being the left (Latin: *sinister*) hand, or, if the man were hanged for murder, the hand that “did the deed.”

According to old European beliefs, a candle made of the fat from a **malefactor** who died on the **gallows**, lighted, and placed (as if in a candlestick) in the Hand of Glory, which comes from the same man as the fat in the candle; this would have rendered motionless all persons to whom it was presented. The candle could only be put out with milk. In another version, the hair of the dead man is used as a wick, and the candle would give light only to the holder. The Hand of Glory also purportedly had the power to unlock any door it came across.^[1] The method of making a Hand of Glory is described in *Petit Albert*,^{[2][3]} and in the *Compendium Maleficarum*.^[4]

Etymologist Walter Skeat reports^[5] that, while folklore has long attributed mystical powers to a dead man's hand, the specific phrase “Hand of Glory” is in fact a folk etymology: it derives from the French *main de gloire*, a corruption of *mandragore*, which is to say mandrake. Skeat writes, “The identification of the *hand of glory* with the *mandrake* is clinched by the statement in Cockayne's Leechdoms, i. 245,^[6] that the mandrake “shineth by night altogether like a lamp” (Cockayne in turn is quoting *Pseudo-Apuleius*, in a translation of a Saxon manuscript of his *Herbarium*)^[5]

Whitby Museum in North Yorkshire, England possesses a Hand of Glory.^[7]

use the Hand of Glory as a candlestick to hold this candle when lighted, and then those in every place into which you go with this baneful instrument shall remain motionless

De Givry points out the difficulties with the meaning of the words *zimat* and *ponie*, saying it is likely “ponie” means horse-dung,^[8] while being uncertain whether *zimat* should mean **verdigris** or the Arabian sulphate of iron. The Petit Albert also provides a way to shield a house from the effects of the Hand of Glory:

The Hand of Glory would become ineffective, and thieves would not be able to utilize it, if you were to rub the threshold or other parts of the house by which they may enter with an **unguent** composed of the **gall** of a black cat, the fat of a white hen, and the blood of the **screech-owl**; this substance must be compounded during the **dog-days** ^[9]



The hand of glory on display at Whitby Museum.

1 Process

The 1722 Petit Albert describes in detail how to make a Hand of Glory, as cited from him by Grillot De Givry:

Take the right or left hand of a felon who is hanging from a **gibbet** beside a highway; wrap it in part of a funeral pall and so wrapped squeeze it well. Then put it into an earthenware vessel with *zimat*, nitre, salt and long peppers, the whole well powdered. Leave it in this vessel for a fortnight, then take it out and expose it to full sunlight during the dog-days until it becomes quite dry. If the sun is not strong enough put it in an oven with fern and **vervain**. Next make a kind of candle from the fat of a gibbeted felon, virgin wax, sesame, and **ponie**, and

At the **Whitby Museum** an actual Hand of Glory is kept, together with a text published in a book from 1823. In this manuscript text, the way to make the Hand of Glory is as follows:^[10]

It must be cut from the body of a criminal on the gibbet; pickled in salt, and the urine of man, woman, dog, horse and mare; smoked with herbs and hay for a month; hung on an oak tree for three nights running, then laid at a crossroads, then hung on a church door for one night while the maker keeps watch in the porch-"and if it be that no fear hath driven you forth from the porch...then the hand be true won, and it be yours"

2 In literature

Severed hands in an occult context occur as early as Herodotus's "Tale of Rhampsinitus" (ii, 121), in which a clever thief leaves a dead hand behind in order to avoid capture. They also appear in early stories of lycanthropy, such as Henry Boguet's *Discours exécration de sorciers* in 1590.^[11]

In 1832 Gérard de Nerval wrote the short story "La main de gloire, histoire macaronique" ("The Hand of Glory, a Macaronic Story"). The same year Aloysius Bertrand published "L'heure du Sabbat" ("The Hour of the Sabbat").^[12] Guy de Maupassant made his debut with "La main d'écorché" ("The Flayed Hand") (1875) one of his first stories in the *Lorraine Almanac Pont-à-Mousson* under the pseudonym Joseph Prunier. Marcel Schwob wrote an uncollected short story about it: "La Main de gloire" ("The Hand of Glory", which was published in *L'Echo de Paris* in March 11, 1893.^{[13][14]}

The second of the Ingoldsby Legends, "The Hand of Glory, or, The Nurse's Story", describes the making and use of a Hand of Glory.^[15] The first lines are:

Now open, lock!

To the Dead Man's knock!

Fly, bolt, and bar, and band!

Nor move, nor swerve,

Joint, muscle, or nerve,

At the spell of the Dead Man's hand!

Sleep, all who sleep! -- Wake, all who wake!

But be as the dead for the Dead Man's sake!

Théophile Gautier wrote a poem on the subject of the hand of the poet thief Lacenaire, severed after his execution for a double murder, presumably for future use as a hand of glory.^{[16][17][18]}

3 In popular culture

- *Hand of Glory* is the title of the second album from the Cornish band Spriggan.
- "Hand of Glory" is a song from The Smithereens' album *Especially for You*.
- In the film *Angel Heart*, the character played by Charlotte Rampling keeps a Hand of Glory in a box.
- In *Neverwhere* by Neil Gaiman, a Hand of Glory is offered for sale to Richard.
- In *The Golem's Eye* by Jonathan Stroud, Harlequin carries a Hand of Glory.
- A Hand of Glory is employed against Sgt. Howie as he feigns sleep in *The Wicker Man*.
- The legend is the basis for the 2011 dark thriller *Hand of Glory*.
- The Hand of Glory is used as a model for the Transient Curse Item in video game *Dark Souls*
- In the video game *Thief: The Dark Project*, collecting a Hand of Glory is a mission objective for the Cragscleft Prison mission
- In *Hellboy's Box Full of Evil* story and *Being Human* story, a Hand of Glory is used to paralyse everyone except the holder of the hand.
- In *The Invisibles* by Grant Morrison, large parts of the plot surround attempts from both the Invisibles and the Outer Church to obtain and find out how to control a Hand of Glory. In the comic, it is seen as having the propensity to open doors in timespace – i.e. open gates to other worlds and ages.
- In the *Lost Girl* episode "Fae Gone Wild", a Hand of Glory is created by a group of selkies – fae who become human when they remove their seal pelts – to recover their pelt from a safe; this version of the Hand is able to penetrate any defence when the candle it holds is lit, and the candle can only be put out by milk.
- Episode 7 of *The Dresden Files* has Harry tracking down three college students who are using a Hand of Glory to bypass high tech security systems.
- A Hand of Glory appears in the episode "The House with a Clock in Its Walls" in the after school special entitled *Once Upon a Midnight Scary*, hosted by Vincent Price (who claims to have used it several times). It is based on the book by John Bellairs.
- In the 1997 film *Quicksilver Highway*, Christopher Lloyd's character (Aaron Quicksilver) uses a Hand of Glory as the vehicle to tell his second tale of horror and poetic irony. His description of the Hand of Glory is very accurate when compared to traditional lore.
- "Hand of Glory" is the name of a public house in the 1944 film, *A Canterbury Tale*.
- "Hand of Glory" is the title of a song by the band Witch (band).
- In the *Supernatural*, episode "Red Sky at Morning", the brothers are hunting down a Hand of Glory in order to burn it and stop the spirit of the thief it was taken from. This was the thief's right hand though.
- In the Harry Potter series, a Hand of Glory appears twice: once in *The Chamber of Secrets* (for sale) and again in *The Half-Blood Prince* (in the possession of Draco Malfoy) as an object which grants illumination only to its holder.

- [16] “I have made enamels and cameos”. *Wuthering Expectations*. Retrieved 28 April 2010.
- [17] Gautier, Théophil (1887). “Étude De Mains” [Studies of Hands]. *Émaux et Camées* [*Enamels and Cameos*] (poem) (in French). Paris. pp. 15–19. Retrieved 1 May 2010. Curiosité Depravée
- [18] Norman R. Shapiro has made a full translation, *Study in Hands*

5 External links

- The Hand of Glory and other gory legends about human hands – Edited by D. L. Ashliman.
- Hand of Glory – Manufacture and use of the Hand of Glory.

6 Text and image sources, contributors, and licenses

6.1 Text

- **Hand of Glory** *Source:* <http://en.wikipedia.org/wiki/Hand%20of%20Glory?oldid=634591156> *Contributors:* Amillar, Valhalla, Www-wolf, Angela, Emperor, Scott, Voidstar, Mervyn, Daibhid C, Beland, OrangUtanUK, DNewhall, T-Boy, Cnwb, YUL89YYZ, Richard W.M. Jones, Thu, Tjic, VonWoland, Man vyi, OGoncho, Jyaus, Lectorar, SeanDuggan, Drat, Alai, Cuchullain, BD2412, Rjwilmsi, Geoduck, Master Thief Garrett, MacRusgail, Quuxplusone, Srleffler, JoshuaJohaneman, 999, Robert A West, MosheA, Asarelah, Caspian, TheMad-Baron, Nikkimaria, Mister Six, Serendipodous, Groyolo, SmackBot, Foxbat89, Maverick Hunter, Chairman S., Zagadgita, Ee60640, Randolph Carter, Mintpieman, Fazalmajid, Bluebot, Apeloverture, Cypher z, Tamfang, Corebowe, ProudPride, Hmoul, Don't fear the reaper, Midnightblueowl, Koweja, DabMachine, Dlohcierekim, Davidbspalding, CmdrObot, PurpleChez, Francis Sandow, R. New, Pustelnik, Headbomb, Seaphoto, Saxophobia, Vendettax, Storkk, Legionaireb, Omeganian, Magioladitis, Nickpheas, Ferf84, Clerks, Sebcastle, GS3, Michaelpremsrirat, Dragonsp, Heroville, Kj taylor27, Ophois, ClueBot, Meisterkoch, Spriggen99, TheOldJacobite, Niceguyedc, Alexbot, Caidid, Iohannes Animosus, Moparmonster, DumZiBoT, Microwave ov, Petchboo, Solunastra, BigNSmart, Addbot, Chzz, Tassedethe, Lightbot, AnomieBOT, Zangar, LilHelpa, FrescoBot, Citation bot 1, MetEnkephalin, Aroopratan, CatSenz, Horsebrutality, Super48paul, Zaixonito, Card Zero, Bradfromga, Phoenixred, Helpful Pixie Bot, CitationCleanerBot, OvaryActor, Prof. Squirrel, Mogism, Chaddy-Classic, Tutece, Arildnordby, Quenhitran, Badobadop, Scampb20 and Anonymous: 145

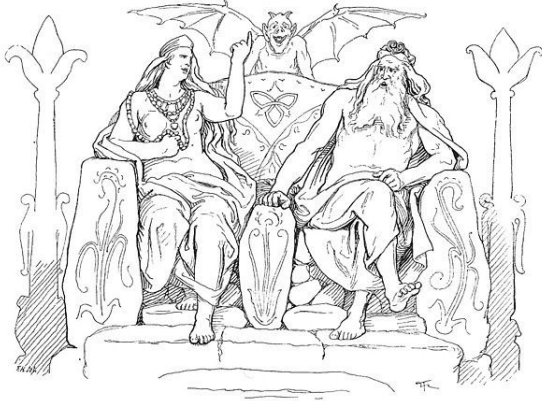
6.2 Images

- **File:Hand_of_Glory.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/b/b0/Hand_of_Glory.jpg *License:* CC BY-SA 4.0 *Contributors:* Own work *Original artist:* www.badobadop.co.uk

6.3 Content license

- Creative Commons Attribution-Share Alike 3.0

Hliðskjálf



Frigg and Odin wagering upon Hliðskjálf in Grímnismál (1895) by Lorenz Frølich.

This article is about the throne of the Norse god Odin. For the Burzum album, see [Hliðskjálf \(album\)](#).

In Norse mythology, **Hliðskjálf** [ˈhlið skjaːɸ, -sɕaːɸ] is the high seat of Odin allowing him to see into all realms.^[1]

1 Poetic Edda

In *Grímnismál*, Odin and Frigg are both sitting in Hliðskjálf when they see their foster sons Agnarr and Geirröðr, one living in a cave with a giantess and the other a king. Frigg then made the accusation to her husband that Geirröðr was miserly and inhospitable toward guests, so after wagering with one another over the veracity of the statement Odin set out to visit Geirröðr in order to settle the matter.

In *Skírnismál*, it is Freyr who sits in Hliðskjálf when he looks into Jötunheimr and sees the beautiful giant maiden Gerðr, with whom he instantly falls in love.

2 Prose Edda

In *Gylfaginning*, Snorri mentions the high seat on four occasions. In the first instance he seems to refer to it rather as a dwelling place: “There is one abode called Hliðskjálf, and when Allfather sat in the high seat there, he looked out over the whole world and saw every man’s acts, and knew all things which he saw.”

However, later he explicitly refers to it as the high seat itself: “Another great abode is there, which is named Valaskjálf. Odin possesses that dwelling. The gods made it and thatched it with sheer silver, and in this hall is the Hliðskjálf, the high seat so called. Whenever Allfather sits in that seat, he surveys all lands.”

The third mention made of Hliðskjálf is during Snorri’s recounting of the wooing of Gerd, quoted by him from *Skírnismál*. Lastly, Snorri relates how Odin used the high seat to find Loki after he fled from the scene of his murder of Baldr.

3 References

- [1] Anders Andrén, Kristina Jennbert, Catharina Raudvere (2006). “Old Norse Religion in Long-term Perspectives: Origins, Changes, and Interactions: an International Conference in Lund, Sweden. June 3-7, 2004”. Nordic Academic Press. p. 378. Retrieved 2014-03-24.

4 See also

- Öndvegissúlur
- Valaskjálf

5 Text and image sources, contributors, and licenses

5.1 Text

- **Hlidskjalf** *Source:* <http://en.wikipedia.org/wiki/Hlidskjalf?oldid=623344864> *Contributors:* Sjc, Heron, Glenn, Haukurth, Robbot, Sam Spade, Wiglaf, Yugure, Tail, Dbachmann, Kwamikagami, TheParanoidOne, RJFJR, Miaow Miaow, ErikHaugen, FlaBot, Chobot, Helios, Algebraist, Roboto de Ajvol, YurikBot, GeeJo, Bloodofox, Closedmouth, Sardanaphalus, SmackBot, Nikola.ciprich, Cerdic, Cydebot, Thijs!bot, JAnDbot, JaGa, Dexter prog, TXiKiBoT, Deanlaw, Gyozilla, DumZiBoT, AnotherSolipsist, Addbot, Yobot, TaBOT-zerem, Nallimbot, 220 of Borg and Anonymous: 10

5.2 Images

- **File:Frigg_and_Odin_in_Gr  nism  l_by_Fr  lich.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/7/7b/Frigg_and_Odin_in_Gr  nism  l_by_Fr  lich.jpg *License:* Public domain *Contributors:* Published in Gjellerup, Karl (1895). *Den   ldre Eddas Gudesange*. Scanned from a 2001 reprint by bloodofox (talk · contribs). *Original artist:* Lorenz Fr  lich
- **File:Question_book-new.svg** *Source:* http://upload.wikimedia.org/wikipedia/en/9/99/Question_book-new.svg *License:* Cc-by-sa-3.0 *Contributors:*
Created from scratch in Adobe Illustrator. Based on Image:Question book.png created by User:Equazcion *Original artist:* Tkgd2007

5.3 Content license

- Creative Commons Attribution-Share Alike 3.0

Palladium (classical antiquity)

“The Luck of Troy” redirects here. For the novel, see Roger Lancelyn Green.

In Greek and Roman mythology, the **palladium** or **pal-**



Nike (Victory) offers an egg to a snake entwined around a column surmounted by the Trojan Palladium. (Marble bas relief, Roman copy of the late 1st century AD. After a neo-Attic original of the Hellenistic era.)

ladion was a cult image of great antiquity on which the safety of Troy and later Rome was said to depend, the wooden statue (*xoanon*) of Pallas Athena that Odysseus and Diomedes stole from the citadel of Troy and which was later taken to the future site of Rome by Aeneas. The Roman story is related in Virgil's *Aeneid* and other works.

In English, since around 1600, the word **palladium** has been used figuratively to mean anything believed to provide protection or safety,^[1] and in particular in Christian contexts a sacred relic or icon believed to have a protective role in military contexts for a whole city, people or nation. Such beliefs first become prominent in the Eastern church in the period after the reign of the Byzantine Emperor Justinian I, and later spread to the Western church. Palladia were carried in procession around the walls of besieged cities and sometimes carried into battle.^[2]



Ajax the Lesser drags Cassandra from the Palladium. Detail from a Roman fresco in the atrium of the Casa del Menandro (I 10, 4) in Pompeii.

1 The Trojan Palladium

1.1 Origins

The Trojan Palladium was said to be a wooden image of Pallas (whom the Greeks identified with Athena and the Romans with Minerva) and to have fallen from heaven in answer to the prayer of Ilus, the founder of Troy.

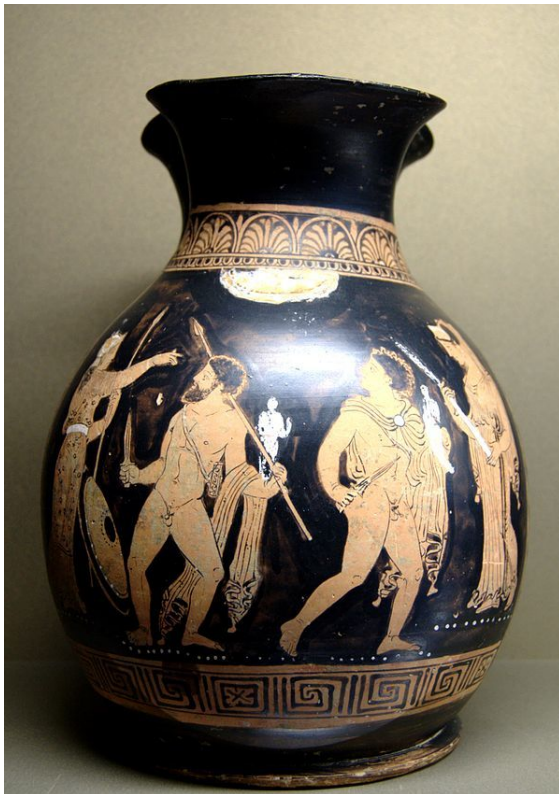
“The most ancient talismanic effigies of Athena,” Ruck and Staples report, “...were magical found objects, faceless pillars of Earth in the old manner, before the Goddess was anthropomorphized and given form through the intervention of human intellectual meddling.”^[3]

1.2 Arrival at Troy

The arrival at Troy of the Palladium, fashioned by Athena^[4] in remorse for the death of Pallas,^[5] as part of the city's founding myth, was variously referred to by Greeks, from the seventh century BC onwards. The Palladium was linked to the Samothrace mysteries through the pre-Olympian figure of Elektra, mother of Dard-

anus, progenitor of the Trojan royal line, and of **Iasion**, founder of the Samothrace mysteries.^[6] Whether Elektra had come to Athena's shrine of the Palladium as a pregnant suppliant and a god cast it into the territory of Ilium, because it had been profaned by the hands of a woman who was not a virgin,^[7] or whether Elektra carried it herself^[8] or whether it was given directly to Dardanus^[9] vary in sources and *scholia*. In Ilium, King **Ilus** was blinded for touching the image to preserve it from a burning temple.^[10]

1.3 Theft



Odysseus and Diomedes steal the Palladium from Troy. (Apulian red-figure oinochoe of ca. 360–350 BC from Reggio di Calabria.)

During the Trojan War, the importance of the Palladium to Troy was said to have been revealed to the Greeks by **Helenus**, the prophetic son of **Priam**. After Paris' death, Helenus left the city but was captured by Odysseus. The Greeks somehow managed to persuade the warrior seer to reveal the weakness of Troy. The Greeks learned from Helenus, that Troy would not fall while the Palladium, image or statue of Athena, remained within Troy's walls. The difficult task of stealing this sacred statue again fell upon the shoulders of Odysseus and Diomedes. Since Troy could not be captured while it safeguarded this image, the Greeks Diomedes and Odysseus made their way to the citadel in Troy by a secret passage and carried it off. In this way the Greeks were then able to enter Troy and lay it waste using the deceit of the Trojan Horse.

Odysseus, according to The Epic Cycle, in Proclus's summary of The Little Iliad, went by night to Troy in disguise and entered the city as a beggar. There he was recognized by **Helen**, who told him where the Palladium was. After killing some of the Trojans, he returned to the ships. He and Diomedes then re-entered the city and stole the Palladium.

Diomedes is sometimes regarded as the person who physically removed the Palladium and carried it away to the ships. There are several statues and many ancient drawings of him with the Palladium.

In the *Narratives* of the Augustan period mythographer **Conon**, summarised by **Photius**, on the way to the ships, Odysseus plotted to kill Diomedes and claim the Palladium (or perhaps the credit for gaining it) for himself. He raised his sword to stab Diomedes in the back. Diomedes was alerted to the danger by glimpsing the gleam of the sword in the moonlight. He disarmed Odysseus, tied his hands, and drove him along in front, beating his back with the flat of his sword. From this action was said to have arisen the Greek proverbial expression "Diomedes' necessity", applied to those who act under compulsion.^[11] Because Odysseus was essential for the destruction of Troy, Diomedes refrained from punishing him.

Diomedes took the Palladium with him when he left Troy. According to some stories, he brought it to Italy. Some say that it was stolen from him on the way.

1.4 Arrival at Rome

According to various versions of this legend the Trojan Palladium found its way to **Athens**, or **Argos**, or **Sparta** (all in Greece), or **Rome** in Italy. To this last city it was either brought by Aeneas the exiled Trojan (Diomedes, in this version, having only succeeded in stealing an imitation of the statue) or surrendered by Diomedes himself. It was kept there in the Temple of Vesta in the Roman Forum for centuries. It was regarded as one of the *pignora imperii*, sacred tokens or pledges of Roman rule (*imperium*).

Pliny the Elder^[12] said that **Lucius Caecilius Metellus** had been blinded by fire when he rescued the Palladium from the Temple of Vesta in 241 BC, an episode alluded to in **Ovid**^[13] and **Valerius Maximus**.^[14]

When the controversial emperor **Elagabalus** (reigned 218–222) transferred the most sacred relics of Roman religion from their respective shrines to the **Elagabalium**, the Palladium was among them.^[15]

In Late Antiquity, it was rumored that the Palladium was transferred from Rome to Constantinople by Constantine the Great and buried under the Column of Constantine in his forum.^[16] Such a move would have undermined the primacy of Rome, and was naturally seen as a move by Constantine to legitimize his reign.

2 The Athenian Palladium

The goddess Athena was worshipped on the **Acropolis of Athens** under many names and cults, the most illustrious of which was of the *Athena Poliás*, "protectress of the city". The cult image of the *Poliás* was a wooden effigy, often referred to as the "*xóanon diipetés*" (the "carving that fell from heaven"), made of olive wood and housed in the east-facing wing of the **Erechtheum** temple in the classical era. Considered not a man-made artefact but of divine provenance, it was the holiest image of the goddess and was accorded the highest respect. It was placed under a bronze likeness of a palm tree and a gold lamp burned in front of it. The centerpiece of the grand feast of the **Panathenaea** was the replacement of this statue's woolen veil with a newly woven one. It was also carried to the sea by the priestesses and ceremonially washed once a year, in the feast called the *Plynteria* ("washings"). Its presence was last mentioned by the Church Father Tertullian (*Apologeticus* 16.6), who, in the late 2nd century AD, described it derisively as being nothing but "a rough stake, a shapeless piece of wood" (Latin original: "[*] Pallas Attica [*] quae sine effigie rudi palo et informi ligno prostat?*"). Earlier descriptions of the statue have not survived.*

3 See also

- Tutelary deity

4 Notes

- [1] OED, "Palladium, 2", first recorded use 1600
- [2] Kitzinger, 109–112
- [3] Carl Ruck and Danny Staples, *The World of Classical Myth*.
- [4] The trope of an icon not fashioned by human hands survives in the Christian *acheiropoieta*.
- [5] *Bibliothèque* iii.144.
- [6] *Bibliothèque*, iii.10.1, iii.12.1 and 3.
- [7] *Bibliothèque* iii.145.
- [8] Scholia on Euripides *Phoenissae* 1136.
- [9] Triphiodorus (fourth century AD), *Taking of Ilios* (on-line text).
- [10] Dercyllus, *Foundations of Cities*, Book i, noted by Pseudo-Plutarch *Parallel Stories*, "Ilus and Anytus".
- [11] This incident was commemorated in 1842 by the French sculptor Pierre-Jules Cavelier (1814–94) in a muscle-bound plaster statue; it depicts Diomedes alone, his noble face peering apprehensively over his right shoulder, as he cradles the Palladium.

[12] *Natural History*; VII, XLV

[13] Fast. B. vi. 1. 436, et seq.

[14] B. i. c. 4

[15] *Augustan History*, Life of Elagabalus 3

[16] Averil Cameron (1993), *The Later Roman Empire*, 170.

5 References

- Kitzinger, Ernst, "The Cult of Images in the Age before Iconoclasm", *Dumbarton Oaks Papers*, Vol. 8, (1954), pp. 83–150, Dumbarton Oaks, Trustees for Harvard University, JSTOR

5.1 Other sources

- The Oxford Dictionary of Classical Myth and Religion*. s.v. "Palladium".

6 External links

- Diomedes with the Palladium

7 Text and image sources, contributors, and licenses

7.1 Text

- **Palladium (classical antiquity)** *Source:* [http://en.wikipedia.org/wiki/Palladium%20\(classical%20antiquity\)?oldid=635247966](http://en.wikipedia.org/wiki/Palladium%20(classical%20antiquity)?oldid=635247966) *Contributors:* Paul Barlow, Brian Sayrs, Ahoerstemeier, Kwekubo, Paul Stansifer, Wetman, Robbot, Andycjp, Paul August, Violetriga, Brian0918, Art LaPella, Dystopos, Notcarlos, Falcorian, Megan1967, Woohookitty, PatGallacher, Bjorn, BenJonson, FlaBot, Roboto de Ajvol, Pawyilee, Closedmouth, Jwissick, PerlKnitter, SmackBot, Teemeah, Radagast83, Iridescent, Rwflammang, Dougweller, Alphachimpbot, Cynwolfe, VoABot II, Valerius Tygart, Rpcld, Johnbod, Skier Dude, Broadbot, Jamelan, Iwfi, Shakko, Goustien, BenoniBot, Catalographer, Editor2020, Vanished User 1004, Addbot, Cote d'Azur, Luckas-bot, Cgarbarino, LilHelpa, Erud, Xiphaiz, Maddie!, FrescoBot, RedBot, Gegik, Dinamik-bot, ZéroBot, Llightex, Nikopolis1912, JohnChrysostom, WP Editor 2011, Rococo1700, Smettems, Αργοναύτης, Cathnewhook, TheCrazyGrammarFreak and Anonymous: 41

7.2 Images

- **File:Commons-logo.svg** *Source:* <http://upload.wikimedia.org/wikipedia/en/4/4a/Commons-logo.svg> *License:* ? *Contributors:* ? *Original artist:* ?
- **File:Diomedes_Odysseus_Palladion_Louvre_K36.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/a/a8/Diomedes_Odysseus_Palladion_Louvre_K36.jpg *License:* Public domain *Contributors:* User:Bibi Saint-Pol, 2007-05-09 *Original artist:* Circle of the Ilioupersis Painter
- **File:Nike_warrior_Louvre_Ma969.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/0/02/Nike_warrior_Louvre_Ma969.jpg *License:* Public domain *Contributors:* Own work *Original artist:* Marie-Lan Nguyen (Jastrow)
- **File:Pompeii_-_Casa_del_Menandro_-_Menelaos.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/9/96/Pompeii_-_Casa_del_Menandro_-_Menelaos.jpg *License:* Public domain *Contributors:* Marisa Ranieri Panetta (ed.): Pompeji. Geschichte, Kunst und Leben in der versunkenen Stadt. Belser, Stuttgart 2005, ISBN 3-7630-2266-X, p. 349 *Original artist:* WolfgangRieger

7.3 Content license

- Creative Commons Attribution-Share Alike 3.0

Reginnaglar

Reginnaglar (singular *reginnagli*) is a word occurring twice in Old Norse. Its meaning is unclear but it is a compound of *reginn*, “powers/rulers/gods/sacred” and *naglar*, “nails”.^[1] Despite its rarity, the word has occasioned quite extensive scholarly debate because it may give insight into Norse mythology.

1 Occurrence in *Glælognskviða*

The first attestation is in a rather cryptic **kenning** in stanza 10 of the skaldic poem *Glælognskviða* by Þórarinn lof-tunga, thought to date from 1030×34. In it Þórarinn advises King Svein Knutsson of Norway, encouraging him to pray to his predecessor, Olaf II of Norway; the poem is among our earliest evidence for Olaf’s status as a saint in Norway. One of the exhortations to Sveinn to pray runs

þás þú rekr
fyr reginnagla
bóka máls
bænir þínar

which appears literally to mean ‘when you perform/present your prayers in front of the sacred nail(s) [*reginnagla*] of the language/speech/measure/inlaid decoration of books’.^[2] The main interpretations of the phrase ‘reginnagla bóka máls’ have been:

1. ‘altar’ or ‘shrine’ (taking the ‘sacred nails of the language of books [i.e. Latin]’ as a metonymy for the whole object)
2. ‘priests’ or ‘St Olaf’ (taking the ‘sacred nail(s) of the language of books [i.e. Latin]’ as a kenning either for priests generally or Olaf specifically)
3. ‘liturgical book’ (taking the ‘sacred nails of the language/inlaid decoration of books’ to refer to an ornamented book cover).^[3]

Of these, ‘Olaf’ has historically been the most common and ‘liturgical book’, suggested by Margaret Clunies Ross, the most recent (as of 2014).

2 Occurrence in *Eyrbyggja saga*

The other attestation of *reginnaglar* is in the Icelandic saga *Eyrbyggja saga*, which relates the use of reginnaglar

in the construction of a temple by Þórólfur Mostrarskegg (Thorolf Most-Beard):

Thereafter Thorolf fared with fire through his land out from Staff-river in the west, and east to that river which is now called Thors-river, and settled his shipmates there. But he set up for himself a great house at Templewick which he called Templestead. There he let build a temple, and a mighty house it was. There was a door in the side-wall and nearer to one end thereof. Within the door stood the pillars of the high-seat, and nails were therein; they were called the Gods’ nails.^[4]

Here the nails clearly represent some kind of metal, nail-like decorative feature of the **high-seat pillars**, and Clunies Ross sees it as plausible that despite the lateness of the source, it does represent a feature of pre-Christian material culture.^[5]

3 References

- [1] Margaret Clunies Ross, ‘Reginnaglar’, in *News from Other Worlds/Tíðendi ór öðrum heimum: Studies in Nordic Folklore, Mythology and Culture in Honor of John F. Lindow*, ed. by Merrill Kaplan and Timothy R. Tangherlini, Wildcat Canyon Advanced Seminars Occasional Monographs, 1 (Berkeley, CA: North Pinehurst Press, 2012), pp. 3-21 (p. 11); books.google.com/books?isbn=0578101742.
- [2] Margaret Clunies Ross, ‘Reginnaglar’, in *News from Other Worlds/Tíðendi ór öðrum heimum: Studies in Nordic Folklore, Mythology and Culture in Honor of John F. Lindow*, ed. by Merrill Kaplan and Timothy R. Tangherlini, Wildcat Canyon Advanced Seminars Occasional Monographs, 1 (Berkeley, CA: North Pinehurst Press, 2012), pp. 3-21 (pp. 4, 8-10); books.google.com/books?isbn=0578101742.
- [3] Margaret Clunies Ross, ‘Reginnaglar’, in *News from Other Worlds/Tíðendi ór öðrum heimum: Studies in Nordic Folklore, Mythology and Culture in Honor of John F. Lindow*, ed. by Merrill Kaplan and Timothy R. Tangherlini, Wildcat Canyon Advanced Seminars Occasional Monographs, 1 (Berkeley, CA: North Pinehurst Press, 2012), pp. 3-21 (pp. 12-14); books.google.com/books?isbn=0578101742.
- [4] *Eyrbyggja saga*, William Morris & Eiríkr Magnússon translation (1892), Ch. 4.

- [5] Margaret Clunies Ross, ' *Reginnaglar* ', in *News from Other Worlds/Tíðendi ór ǫðrum heimum: Studies in Nordic Folklore, Mythology and Culture in Honor of John F. Lindow*, ed. by Merrill Kaplan and Timothy R. Tangherlini, Wildcat Canyon Advanced Seminars Occasional Monographs, 1 (Berkeley, CA: North Pinehurst Press, 2012), pp. 3-21 (pp. 14-17); books.google.com/books?isbn=0578101742.

4 See also

- Clay nail
- Öndvegissúlur

5 Text and image sources, contributors, and licenses

5.1 Text

- **Reginnaglar** *Source:* <http://en.wikipedia.org/wiki/Reginnaglar?oldid=621620964> *Contributors:* Xanzzibar, FlaBot, Bloodofox, Alarichall, Verkhovensky, Deanlaw, Gilwellian, Addbot and Anonymous: 1

5.2 Images

5.3 Content license

- Creative Commons Attribution-Share Alike 3.0

Sampo

For other uses, see [Sampo \(disambiguation\)](#).

In Finnish mythology, the *Sampo* or *Sammas* was a magical artifact of indeterminate type constructed by *Ilmarinen* that brought good fortune to its holder. When the Sampo was stolen, it is said that *Ilmarinen*'s homeland fell upon hard times and he sent an expedition to retrieve it, but in the ensuing battle it was smashed and lost at sea.

The Sampo has been interpreted in many ways: a world pillar or world tree, a compass or astrolabe, a chest containing a treasure, a Byzantine coin die, a decorated Vendel period shield, a Christian relic, etc. In the *Kalevala*, compiler Lönnrot interpreted it to be a quern or mill of some sort that made flour, salt, and gold out of thin air. The world pillar hypothesis, originally developed by historian of religions Uno Harva and the linguist Eemil Nestor Setälä in the early 20th century, is the most widely accepted one.^[1]

According to Giorgio de Santillana, professor of the history of science at MIT, and student of mythology, the sampo and the world pillar both refer to the precession of the equinox. In *Hamlet's Mill*, co-authored with Hertha von Dechend, the authors find that the sampo or precession process was believed to grind out different world ages, from dark age to golden age and back again over the long precession cycle.

1 Description in the Kalevala

The Sampo is a pivotal element of the plot of the Finnish epic poem *Kalevala*, compiled in 1835 (and expanded in 1849) by Elias Lönnrot based on earlier Finnish oral tradition.

In the expanded second version of the poem, the Sampo is forged by *Ilmarinen*, a legendary smith, as a task set by the Mistress of *Pohjola* in return for her daughter's hand.

*"Ilmarinen, worthy brother,
Thou the only skilful blacksmith,
Go and see her wondrous beauty,
See her gold and silver garments,
See her robed in finest raiment,
See her sitting on the rainbow,
Walking on the clouds of purple.
Forge for her the magic Sampo,*



The Forging of the Sampo by *Akseli Gallen-Kallela*

*Forge the lid in many colors,
Thy reward shall be the virgin,
Thou shalt win this bride of beauty;
Go and bring the lovely maiden
To thy home in Kalevala."*^[2]

Ilmarinen works for several days at a mighty forge until finally the Sampo is created:

*On one side the flour is grinding,
On another salt is making,
On a third is money forging,
And the lid is many-colored.
Well the Sampo grinds when finished,
To and fro the lid in rocking,
Grinds one measure at the day-break,
Grinds a measure fit for eating,
Grinds a second for the market,
Grinds a third one for the store-house."*^[2]



The Defense of the Sampo by Akseli Gallen-Kallela

Later, Louhi the sorceress steals the Sampo, provoking Ilmarinen and Väinämöinen to enter her stronghold in secret and retrieve it. Louhi, in reply, pursues them and combats Väinämöinen. In the struggle, Louhi is vanquished but the Sampo is destroyed.

2 Portrayal in film

In 1959 the joint Soviet-Finnish film production *Sampo* (titled *The Day the Earth Froze* when released in the United States) adapted the Kalevala to the big screen. Directed by Risto Orko and Aleksandr Ptushko, and written by Väinö Kaukonen and Viktor Vitkovich, the movie somewhat alters the circumstances surrounding the Sampo's creation; Louhi kidnaps Ilmarinen's sister Annikki to compel him to build a Sampo for her. However, the movie remains reasonably true to the original tale in broad outline, and the Sampo's fate is the same.

Episode 422 of *Mystery Science Theater 3000*, produced in the 1992–93 season, featured *The Day the Earth Froze*. Though the movie does explain what a Sampo is, the *MST3K* characters are talking during the explanation and miss it, and are therefore confused throughout the film as to what exactly a “Sampo” is, and argue about their own theories throughout the rest of the episode. In Episode 506, “Eegah”, they receive a letter from a fan which includes a photograph of a Sampo portable television set - Sampo Corporation is a Taiwanese electrical manufacturer that produces televisions, amongst other products.^[3]

The Sampo is also being forged in the 2006 movie *Jade Warrior*. The movie is a Finnish-Chinese co-production and is loosely based on the Kalevala and includes Wuxia elements as well.

3 Similar devices

The Cornucopia of Greek mythology also produces endless goods.

Some versions of the Grail myth emphasize how the Grail creates food and goods.

The Mill Grótti of the *Grottasöngur* in Nordic mythology also produces gold (as well as peace and happiness) and salt.

Japanese folktale *Shiofuki usu* speaks of a grindstone that could be used to create anything. Like Sampo, it too was lost to the sea, endlessly grinding salt.

The *Mahabharatha* speaks about the Akshaya Pathram, a vessel/bowl capable of creating food. It stopped providing at the end of the day when the lady of the house had her last meal. This vessel was provided to the Pandavas, when in exile, by Krishna.

The sankara stone, sought by Indiana Jones and his comrades in *Indiana Jones and the Temple of Doom*, is essential to the wellbeing of the village from which it was taken.

The World Mill is a hypothesized mytheme shared by the mythologies of certain Indo-European-speaking peoples, involving the analogy of the cosmos or the firmament (Finnish: *Taivaankansi*) and a rotating millstone. The aforementioned Grótti is sometimes seen as an example of the mytheme.

4 See also

- Ilmarinen
- Kalevala
- MacGuffin

5 References

- [1] <http://www.websters-dictionary-online.com/definitions/Sampo?cx=partner-pub-0939450753529744%3Av0qd01-tdlq&cof=FORID%3A9&ie=UTF-8&q=Sampo&sa=Search#922>
- [2] Kalevala, Rune X. Translated by John Martin Crawford (1888).
- [3] Sampo Corporation - Official Site

6 External links

- *Sampo* at the Internet Movie Database
- *Jade Warrior* at the Internet Movie Database

- Finnish Literature Society's Kalevala site

7 Text and image sources, contributors, and licenses

7.1 Text

- **Sampo** *Source:* <http://en.wikipedia.org/wiki/Sampo?oldid=623996805> *Contributors:* Bryan Derksen, -- April, SimonP, Mic, Cyde, Ih-coyc, Caid Raspa, Jniemenmaa, Error, Cimon Avaro, Adam Bishop, Ed g2s, Jose Ramos, Shizhao, Jeffq, Ashley Y, Sverdrup, Home Row Keysplurge, Finn-Zoltan, Iceberg3k, Sonjaaa, Ex ottoyuhr, Mikko Paananen, Discospinster, Rich Farmbrough, CanisRufus, Wempain, Anthony Appleyard, Ashley Pomeroy, Cmapm, Woohookitty, Thorpe, TomTheHand, Trypsin, FlaBot, JdforresterBot, Mitsukai, Agamemnon2, YurikBot, Hornandsoccer, Theelf29, Elkman, Curpsbot-unicodify, KnightRider, SmackBot, Thierry Caro, Tom Lougheed, Telempe, WeniWidiWiki, Nishkid64, Jperrylsu, Booksworm, Damek, Mika Ih, Snelson, WillowW, Twpvw5, Thijs!bot, Headbomb, Siddharth Mehrotra, Teciltur, I guess, R'n'B, Sidhekin, Wikieditor06, VolkovBot, Qxz, Jennythereader, Bobsagat123, SieBot, TubularWorld, ClueBot, Deanlaw, IceUnshattered, Mild Bill Hiccup, DumZiBoT, Stoljaroff1987, Addbot, TutterMouse, Lightbot, Luckas-bot, THEN WHO WAS PHONE?, Quispian, Halfazebra, J04n, FrescoBot, Tupsumato, Nora lives, EmausBot, Sophie, Tommy2010, Pacuar wami, Jess, ClueBot NG, Pohjannaula, Jdd90210 and Anonymous: 79

7.2 Images

- **File:Gallen-Kallela_The_defence_of_the_Sampo.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/8/80/Gallen-Kallela_The_defence_of_the_Sampo.jpg *License:* Public domain *Contributors:* Jpg version of :Image:Gallen-Kallela The defence of the Sampo.png

Original artist: ?

- **File:Gallen_Kallela_The_Forging_of_the_Sampo.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/a/a8/Gallen_Kallela_The_Forging_of_the_Sampo.jpg *License:* Public domain *Contributors:* 2. The Bridgeman Art Library, Object 476496 *Original artist:* Akseli Gallen-Kallela

7.3 Content license

- Creative Commons Attribution-Share Alike 3.0

Winnowing Oar

The **Winnowing Oar** (*athereloigos* - Greek *ἀθηρολογός*) is an object that appears in Books XI and XXIII of **Homer's Odyssey**.^[1] In the epic, **Odysseus** is instructed by **Tiresias** to take an oar from his ship and to walk inland until he finds a “land that knows nothing of the sea”, where the oar would be mistaken for a **winnowing fan**. At this point, he is to offer a sacrifice to **Poseidon**, and then at last his journeys would be over.

1 In popular culture

- The Winnowing Oar appears in “The Oar,” a poem by **Michael Longley**.
- **Seamus Heaney** alludes to the Winnowing Oar in his poem “Wolfe Tone.”
- The poet **Eiléan Ní Chuilleanáin** writes of the Winnowing Oar in her poem “The Second Voyage.”
- In 2003 the artist **Conrad Shawcross** created a work, *Winnowing Oar*, based on the object. Sculpted in oak, spruce and ash, it is an imaginary tool with a winnowing fan at one end and an oar blade at the other.^[2] It formed part of the Shawcross' 2004 *Continuum* exhibition at the **National Maritime Museum**.^[3]

2 References

- [1] The Odyssey, Perseus Project
- [2] Winnowing Oar, Conrad Shawcross, Victoria Miro Gallery
- [3] *Continuum*, NMM

3 External links

- An essay on the winnowing-fan and its meaning

4 Text and image sources, contributors, and licenses

4.1 Text

- **Winnowing Oar** *Source:* <http://en.wikipedia.org/wiki/Winnowing%20Oar?oldid=526996551> *Contributors:* Jeffq, Inkpin, Kevin Wykes, Novium, Ahluka, Pigman, GeeJo, NickBush24, Maestlin, Cydebot, Captain panda, Gordonofcartoon, RafaAzevedo, Omnipedian, BattyBot and Anonymous: 6

4.2 Images

- **File:Atene_-_Partenone.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/5/5d/Atene_-_Partenone.jpg *License:* CC BY 2.5 *Contributors:* ? *Original artist:* ?

4.3 Content license

- Creative Commons Attribution-Share Alike 3.0

Chapter 1

Pair Dadeni

In Welsh mythology and literature, the **Pair Dadeni** (The Cauldron of Rebirth) is a magical cauldron able to revive the dead. It plays a key role in the second branch of the **Mabinogi**. It has parallels with a number of other magic cauldrons in Welsh legend and folklore, including cauldron of Diwrnach the Irishman in *Culhwch and Olwen*, the cauldron of the Head of Annwn in *Preiddeu Annwfn* and the cauldron of **Cerridwen** in the tale of **Taliesin**.

1.1 Role in Welsh mythology

The cauldron belonged initially to the giant Llasar Llaes Gyfnewid and his wife Cymydei Cymeinfoll, who lived within the Lake of the Cauldron, in Ireland. Discovered by the Irish king **Matholwch**, they were given a place at his court, but soon earned the contempt of the Irish for their behaviour. Ultimately, the Irish attempted to burn them to death within their Iron House, forcing the giant and giantess to flee to the **Island of the Mighty**, where they are received by King **Bendigeidfran**. In response to his hospitality, the giants give the cauldron to Bendigeidfran as a gift.

Some time later Matholwch sails to **Harlech** to speak with Bendigeidfran and to ask for the hand of his sister **Branwen** in marriage, thus forging an alliance between the two islands. Bendigeidfran agrees to Matholwch's request, but the celebrations are cut short when **Efnysien**, a half-brother to the children of **Llŷr**, brutally mutilates Matholwch's horses, angry that his permission was not sought in regards to the marriage. Matholwch is deeply offended until Bran offers him compensation in the form of the Pair Dadeni that can restore the dead to life. Pleased with the gift, Matholwch and Branwen sail back to Ireland to reign.

Once in Matholwch's kingdom, Branwen gives birth to a son, **Gwern**, but Efnysien's insult continues to rankle among the Irish and, eventually, Branwen is mistreated, kept in the palace kitchen and beaten every day. She tames a starling and sends it across the **Irish Sea** with a message to her brother Bendigeidfran, who sails from Wales to Ireland to rescue her with his brother, **Manawydan** and a huge host of warriors, mustered from the 154 cantrefs of **Britain**. The Irish offer to make peace and build a house big enough to entertain Bendigeidfran but hang a hundred bags inside, supposedly containing flour but actually containing armed warriors. Efnysien, suspecting treachery, reconnoitres the hall and kills the warriors by crushing their skulls. Later, at the feast, Efnysien, again feeling insulted, murders Gwern by burning him alive, and, as a result, a vicious battle breaks out. Seeing that the Irish are using the cauldron to revive their dead, Efnysien hides among the Irish corpses and is thrown into the cauldron by the unwitting enemy. He destroys the cauldron from within, sacrificing himself in the process.

Chapter 2

Nanteos Cup



An example of a 14th-century mazer, similar in design to the Nanteos Cup. This mazer is fashioned from maplewood and retains its silver-gilt rim. Made around 1380, it is in the collection of the Victoria and Albert Museum, London

The **Nanteos Cup** (Welsh: *Cwpan Nanteos*) is a medieval wood mazer bowl, held for many years at Nanteos Mansion, Rhydyfelin, near Aberystwyth in Wales.^[1] Since at least the late 19th century it has been attributed with a supernatural ability to heal those who drink from it and traditionally believed to be fashioned from a piece of the True Cross.^[2] By the early 20th century it had become a candidate - one of at least 200 in Europe - for the Holy Grail.^{[3][4]} Juliette Wood, a folklorist specialising in medieval folklore and Celtic mythology, has stated that there is “no credible reference” to the cup prior to the end of the 19th century and “no mention of possible connections to the Grail until 1905.”^[5]

In 1977 the cup was displayed at the National Library of Wales, Aberystwyth, as part of the “Aberystwyth 1277-1977” celebrations marking the 700th anniversary of the granting of the town’s charter by Edward I. Specialists from

the Royal Commission on the Ancient and Historical Monuments of Wales used the opportunity to examine the cup and concluded that it dated from the Late Middle Ages and was carved from wych elm.^[6] In July 2014 it was reported that the cup had been stolen from a house in Weston under Penyard while the occupant to whom it had been loaned was in hospital.^[7]

2.1 Description

The vessel is a shallow, hardwood bowl without handles, with a broad flat foot. Originally it would have stood 10cm in height, with a diameter of 12cm, although it has been extensively damaged over the years and slightly less than half of the bowl remains. Unlike other examples of mazers, it has no boss or knob in the centre of the inside, and there is no evidence that one has been removed or lost due to damage.^[6] It is fashioned from hardwood, most likely wych elm, with no visible decorations. A groove which may previously have held a metal rim runs around the lip.^[8]

2.2 History

2.2.1 George Powell

The Nanteos Cup was first exhibited by George Ernest John Powell (1842-1882) in 1878 at St David's College, Lampeter (now University of Wales, Trinity Saint David), during a meeting of the Cambrian Archaeological Society.^[9] He was the son of Colonel William Powell (1815-1878), from whom he inherited the Nanteos estate in 1878, and had spent most of his adult life in London and France, having "sufficient means to pursue a life of travelling - throughout Europe, northern Africa and Iceland - writing poetry and indulging his passion for both music and collecting books, music manuscripts, autograph letters, fine and decorative art, coins and 'curiosities'."^[10]

Powell was an amateur romantic poet and a close friend of Algernon Charles Swinburne, whom he met while studying at Oxford.^[11] Swinburne had a long-held "fascination" for the Arthurian legends and was a close associate of William Morris and Dante Gabriel Rossetti, both of whom shared the same interest.^{[12][13]} Morris and Edward Burne-Jones spent "much time reading and discussing" *Le Morte d'Arthur* while at Oxford, and Rossetti contributed woodcut illustrations to the Arthurian poems in an 1857 edition of Alfred, Lord Tennyson's work.^[13] During the summer of 1857 Morris and Rossetti took a commission to paint the upper walls and roof of the Oxford Union debating-hall with scenes from *Le Morte d'Arthur*.

Swinburne had first read the story of *Tristan and Iseult* as a child, and at Oxford, influenced by Morris, wrote a number of Arthurian poems including *Queen Yseult*, *Lancelot* and *Joyeuse Garde*.^[12] Following the publication of Tennyson's *The Holy Grail* in 1869 Swinburne "set to work in earnest on the theme of Tristram and Iseult."^[14]

In a short fictional work, *L'anglais d'Etretat*, the French writer Guy de Maupassant said of Powell: "He loved the supernatural, the macabre, the tortured, the intricate and every form of derangement."^[10] Neil Holland, Curator of Collections at Aberystwyth University, wrote in his biography of Powell that he followed in "the tradition of many eccentric collectors such as Ludwig II of Bavaria and William Beckford" and "flirted with the boundaries of acceptable behaviour" although on "rather a less lavish scale."^[10]

He amassed a large collection of "paintings, objets d'art, curios, souvenirs and relics" that he bequeathed to Aberystwyth University. The collection was made up of many objects described by Powell as "antiquities and curiosities" and also included 150 oil paintings, watercolours, prints and drawings (including pencil drawings by Rossetti), 1,700 books, 11 volumes of correspondents' letters, Japanese ivory carvings, a Chinese magician's crystal wand and a fragment of Robert Schumann's coffin. Holland writes that the collection, although "imbued with Powell's own slant on the world" and "representative of his personal enthusiasms [with] strong significance as precious souvenirs of friends and relics of heroes" included many objects "'without provenance', 'attributed', copies or even fakes."^[10]

Powell was also "a fanatical devotee" of German composer Richard Wagner and attended the first performance of Wagner's *Der Ring des Nibelungen* as a complete cycle at Bayreuth, Germany, in August 1876.^[10] In September 1876 Powell wrote to Swinburne that he had subsequently dined with Wagner and his wife Cosima.^[10]

Powell died following a short illness in 1882 and the estate was inherited by his father's cousin William Beauclerk Powell (1834-1911).^[15]



George Powell (1842-1882)

2.2.2 First public exhibition

The minutes of the meeting in 1878 of the Cambrian Archaeological Society at which the cup was first exhibited record that George Powell introduced the object and gave an account of it being “preserved for many years past at Nanteos”, having formerly been in the possession of the abbey at **Strata Florida** (Welsh: *Ystrad Fflur*, “Vale of Flowers”). The minutes also state:

It was supposed to possess healing power, which could only be called miraculous. It was sent for to the house of a sick man, and some valuable object was left as a pledge to ensure its safe return. The

patient had to drink wine or some liquor out of it. Not content with this, he sometimes nibbled a piece from its edge: hence its present unshapely condition. The source of its alleged virtues were supposed to lie in its having formed a portion of the True Cross. I think there can be little doubt that so much of its pedigree is true as traces it to the possession of the Cistercians at Strata Florida. Nothing is more probable than that it was preserved in their church as a relic to which thaumaturgic powers were ascribed. The veneration accorded to it in the neighbourhood, and, still more decidedly, a regard for their own health and that of their families, would prompt the country-people to bring some pressure to bear on those who would otherwise have destroyed it, to secure this valuable relic. Probably the new lords of Strata Florida had some belief in its efficacy. If this account of the matter is true, the relic is extremely interesting, as an example of the survival of medieval belief, and even of medieval practice, down to our own day, in a country in which the popular religious sentiments are certainly not tinged with medievalism.^[16]

The cup was correctly identified and subsequently catalogued by the Society as a wooden mazer dating from the Middle Ages.^{[17][18]} A drawing made around the same time by **Worthington George Smith** shows the cup in the same damaged condition as it exists today, held together with 2 metal staples.^[19] Wood found that prior to 1878 “evidence for a relic at Nanteos [was] lacking” and that it had not appeared in **Samuel Rush Meyrick**’s survey, published as *The History and Antiquities of the County of Cardiganshire*, in 1809. Wood also noted that Worthington G. Smith had made sketches of archaeological excavations at Strata Florida Abbey and suggested that the cup may actually have been found during those excavations.^[19] Powell was known to have had repairs carried out to make the unstable abbey ruins safe and the appearance of the Nanteos Cup “coincided quite closely” with these repairs.^[11] **Richard Barber**, a historian specialising in **Arthurian legends**, has also proposed that the cup was probably discovered at the site of the abbey in the 19th century.^[1] John Thomas Evans, in his *The Church Plate of Cardiganshire* (1914), suggested that the cup may have been passed to the Powell family from the Stedman family, who owned the Strata Florida estate, when Richard Stedman died in 1746:

At this time, no doubt, the Powell family came into possession of what is now known as “The Tregaron Healing Cup”, or “The Nanteos Healing Cup”. Sir S. R. Meyrick does not mention it in his *Hist of Cardiganshire* (1810), nor, as far as I am aware, do any of the innumerable English tourists, but extraordinary tales have been told (since about 1836) of the healing powers supposed to be possessed by this fragment of what is probably an ancient Mazer Bowl.^[20]

Wood points out that there is no record of the cup in any will or inventory of the Stedman or Powell families.^[21]

The cup received wider attention over the following two decades. In 1890 the *North Wales Chronicle* newspaper mentioned the cup on its *Notices* page, reproducing the same details that had been reported in *Archaeologia Cambrensis* in 1878.^[22] By 1895 more details had been added to the cup’s legend, and the *Western Mail* reported:

The cup is of wood, traditionally supposed to have been formed from a piece of the true Cross. Who made it is not known, or how it came into the possession of the ancient family of Nanteos - the Powells. Its healing virtues in certain cases of female disorder were in great repute, and when all hopes from doctors had been given up the sufferer had only to take all nourishment, wet and dry, out of it for a few days to ensure a complete cure.^[2]

The introduction of a connection with “certain cases of female disorder” coincided with the introduction of sexualized imagery in Wagner’s *Parsifal*, which for the first time associated the Holy Grail directly with the womb and female fertility.^[23] The revival of interest in the Arthurian legends and the Grail had been bolstered by the Victorian poet **Alfred, Lord Tennyson** who retold the legends in the *Idylls of the King*, published between 1856 and 1885. This was followed by J. M. Dent’s illustrated edition of Sir **Thomas Malory**’s *Le Morte d’Arthur*, issued in 12 parts between 1893 and 1894.

2.3 Association with the Holy Grail

2.3.1 *Sought and Found: A story of the Holy Grail*

By 1901 George Eyre Evans, a local historian and antiquarian, had become concerned about the preservation of the ruins at Strata Florida. He set out to promote and “raise the public profile” of the site and organised a number of tours.

In the summer of 1901 Evans led a guided tour of Strata Florida for the Chautauqua movement's summer assembly "where he spoke enchantingly on the rise, glory and fall of the abbey." He then arranged for the Chautauquans to visit Nanteos "to see the celebrated wooden healing cup."^[24] Ethelwyn Mary Amery, a member of the Chautauqua movement, subsequently declared the cup to be the Holy Grail and published a pamphlet announcing this, *Sought and Found: A story of the Holy Grail*, in 1905. In it she relates the story of the cup's origins, allegedly as told to her by her "hostess" at Nanteos (who at this time would have been either a very elderly Anna Maria Powell, wife of William Powell, or her daughter-in-law Margaret Powell^[25]):

Many years ago, when Henry VIII was destroying the Monasteries, his servants came into Wales, and, hearing of an ancient Monastery among the hills, where only seven old monks remained to guard their treasure, determined to destroy the Abbey and seize their goods. But the monks were warned by friendly neighbours, and fled by night, bearing their treasure with them. Their journey was long and dangerous for such old men, but they reached the House of Nant-Eos in safety, and deposited the treasure they had suffered so much to save. One by one the old monks died, and when the last one was at the point of death he entrusted the treasure to the owner of the house that had sheltered them, until the Church should once more claim its own. But the Church has not yet claimed it, and it is that treasure of the monks which you now see.^[26]

Wood reports a variation of this story in which the cup is taken by seven monks from Glastonbury to Strata Florida during the Dissolution and entrusted by the last survivor to the Stedman family. The Stedman family, however, originated from Staffordshire and "cannot be associated with the area before the seventeenth century."^[11] Similarly, the first Powell to live at Nanteos was William Powell (1658-1738) in 1705.^[15] The Dissolution of the Monasteries by Henry VIII had taken place between 1536 and 1541, over a century before the establishment of the Nanteos estate by Colonel John Jones, a Royalist during the English Civil War and High Sheriff of Cardiganshire for 1665. Strata Florida was dissolved in February 1539 and the site and most of its estates were passed to Sir Richard Devereux and his father Walter Devereux, 1st Viscount Hereford.^[27] Medieval records do not record that Strata Florida ever held a cup or bowl as a relic or that it was previously connected with Glastonbury, but both these elements became part of the Nanteos Cup legend.^[28]

Barber states that "the story of the flight from Glastonbury seems to have been deliberately invented using antiquarian accounts of the dissolution of the monasteries." Noting that "no historical evidence has ever been offered for the story" he also asserts that the "reputation" of the cup grew simply "by being repeatedly asserted."^[1] Jenkins said that Amery had been "doubtless inspired by... [George Eyre] Evans's zeal" during her visit to Nanteos, that Evans' "enthusiasm for such unique objects 'had never been known to evaporate'" and that he "clearly delighted in publicizing the remarkable properties and historical significance of the healing cup... and its association with Strata Florida."^[24]

In the years following the publication of *Sought and Found* Evans "increasingly wielded a powerful influence over developments at Strata Florida" and the cup and its association with the Grail played an important part in generating the public interest necessary to ensure the remains of the abbey were "properly preserved and excavated more intensively."^[24] On 23 June 1909 Evans held an event at Strata Florida advertised as "A Day at the Abbey ('The Westminster of Wales')", which was attended by 350 people despite heavy rain. The event consisted largely of "lengthy addresses" by Rev. J. Francis Lloyd, Evans and Edmund Tyrrell Green but the main attraction was the cup. Jenkins reports:

[T]he mood lightened considerably when the legendary Nanteos cup worked its magic once more. Evans had persuaded the Powell family of Nanteos to exhibit the Cup at the event and, to great astonishment and delight, when it was removed from its case and laid on a table in full public view a brilliant ray of sunshine broke through the clouds and the rain stopped.^[24]

2.4 In culture

Gerald Morgan describes a claim made in the 1960s guide to the Nanteos Mansion that German composer Richard Wagner stayed at Nanteos and was said to have been intrigued by the legend, which eventually inspired him to compose the Grail opera *Parsifal*.^[29] However, although the artistic dilettante George Powell probably met Wagner, there is no record of him visiting Nanteos.

The cup was included in a documentary broadcast on Channel 5 "The Search for the Holy Grail: The True Story". In the programme they concluded that the wood the cup is made from dates from at least 1400 years after the crucifixion.

The Commissioner for Monuments in Wales examined the piece and said it was exactly the right size and shape to be a **mazer** bowl, a type of medieval vessel, that it was wych elm and was from the 14th century. Similarly, in a 1998 **BBC/TLC/Time-Life Television** documentary Juliette Wood of the Folklore Society confirmed that the cup was a wych elm mazer or food bowl, and not made of olive wood.^[30] For a **BBC4** documentary *The Making of King Arthur*, **Simon Armitage** interviewed the cup's current owner, Fiona Mirylees, and examined the cup.^[31]

In July 2014 the cup became the object of renewed media interest after it was reported stolen from a house in Weston under Penyard, **Herefordshire**. The cup had been loaned to “a seriously ill woman with connections to the family” that owned it, and was believed to have been stolen while the woman was in hospital. A spokeswoman for **West Mercia Police** said: “I don't want to say we are hunting the Holy Grail, but police are investigating the burglary.”^[7] Following intelligence that the cup had been sighted in the pub, police raided the Crown Inn at **Lea, Herefordshire**. The only item found that vaguely resembled the Nanteos Cup was a salad bowl.^[32]

2.5 References

Notes

- [1] Barber, Richard (2 December 2004). *The Holy Grail: The History of a Legend*. London: Penguin Books. ISBN 978-0-140-26765-5.
- [2] “THE NANTEOS CUP: CURIOUS RELIC IN NORTH CARDIGANSHIRE: REMARKABLE INSTANCE OF FAITH CURE”. *Western Mail* (8255) (Cardiff). 5 November 1895 – via 19th Century British Newspapers.
- [3] Thorpe, Vanessa (26 January 2014). “Holy Grail quest set to bring tourist boom to 'magical' Nanteos House in Wales”. *The Observer* (London). Retrieved 6 August 2014.
- [4] “Crowds flock to Spanish church after holy grail claim”. *The Guardian* (London). 31 March 2014. Retrieved 6 August 2014.
- [5] Wood, Juliette (5 March 2013). “The Phantom Cup that Comes and Goes: The Story of the Holy Grail”. *Gresham College*. London. Lecture given at the Museum of London. Retrieved 6 August 2014.
- [6] “Object of romantic history”. *Cambrian News* (Aberystwyth). 13 May 1988. p. 30.
- [7] Lusher, Adam (15 July 2014). “Nanteos Cup: Relic debunked as Holy Grail in documentary stolen from sick woman's home”. *The Independent* (London). Retrieved 15 July 2014.
- [8] Wood, Juliette (2001). “Nibbling Pilgrims and the Nanteos Cup: A Cardiganshire Legend”. In Morgan, Gerald. *Nanteos: A Welsh House and its Families*. Llandysul: Gomer Press. ISBN 978-1-859-02802-5.
- [9] Wood 2008, p. 59.
- [10] Holland, Neil. “George Powell of Nanteos”. *Aberystwyth University*. Retrieved 6 August 2014.
- [11] Wood, Juliette. “The Healing Cup of Nanteos, Dyfed – Is the Holy Grail in Wales?”. *Juliette Wood*. Retrieved 6 August 2014.
- [12] Brewer & Taylor 1983, p. 149.
- [13] Brewer & Taylor 1983, p. 129.
- [14] Brewer & Taylor 1983, p. 150.
- [15] Joel, Janet. “Nanteos: The Powell Family”. *Nanteos*. p. 7. Retrieved 6 August 2014.
- [16] “Report of the Lampeter Meeting”. *Archaeologia Cambrensis* **9**. London: J. Parker. 1878. pp. 336–337.
- [17] “Catalogue of the Local Museum Exhibited in the Hall of St David's College 1878”. *Archaeologia Cambrensis* **10**. London: J. Parker. 1879. p. 66.
- [18] Williams, Stephen J. (1888). “The Cup at Nanteos”. *Archaeologia Cambrensis* **5**. London: J. Parker. pp. 170–171.
- [19] Wood 2008, p. 62.
- [20] Evans, John Thomas (1914). *The Church Plate of Cardiganshire*. Stow-on-the-Wold: James H. Alden. p. 94.
- [21] Wood 2008, p. 60.

- [22] “A singular remnant of medieval usage”. *North Wales Chronicle* (3271.) (Bangor). 16 August 1890.
- [23] Kienzle, Ulrike (2005). “*Parsifal* and Religion: A Christian Music Drama?”. In Kinderman, William; Syer, Katherine R. *A Companion to Wagner’s Parsifal*. Woodbridge: Camden House. pp. 96–97. ISBN 978-1-571-13237-6.
- [24] Jenkins, Geraint H. (18 April 2009). “Our Founding Fathers and Mothers: The Cardiganshire Antiquarians”. *Ceredigion Historical Society*. p. 5. Retrieved 8 August 2014.
- [25] In 1953, Frederick Blight claimed that Amery had been given the story by Margaret Powell. See Blight, Frederick (21 March 1953). “The Nanteos Cup”. *Western Mail* (Cardiff). Retrieved 13 August 2014 – via Ceredigion County Council.
- [26] Amery, Ethelwyn M. (1905). *Sought and Found: A story of the Holy Grail*. Aberystwyth: William Jones. p. 28.
- [27] “Strata Florida 1539: Dissolution”. *Monastic Wales*. Retrieved 13 August 2014.
- [28] Pierce, Karen; Wood, Juliette. “King Arthur of Britain: Arthurian material in Cardiff University’s Special Collections”. *Cardiff University*. Retrieved 14 August 2014.
- [29] Morgan, Gerald, ed. (2001). *Nanteos - A Welsh House and its Families*. Llandysul: Gomer Press. ISBN 978-1-859-02802-5.
- [30] “In Pursuit of the Holy Grail”. *Ancient Voices*. 1998. BBC/TLC/Time-Life Television.
- [31] Armitage, Simon (17 August 2010). “The Making of King Arthur”. *Norman Season*. BBC. <http://www.bbc.co.uk/programmes/b00tg2q2>. Retrieved 13 August 2014.
- [32] “Police raid Crown Inn pub in Lea in 'Holy Grail' relic hunt”. *BBC News*. 6 August 2014. Retrieved 12 August 2014.

Bibliography

- Brewer, Elisabeth; Taylor, Beverly (1983). *The Return of King Arthur: British and American Arthurian Literature since 1800*. Cambridge: D. S. Brewer. ISBN 978-0-859-91136-8.
- Wood, Juliette (2008). *Eternal Chalice: The Enduring Legend of the Holy Grail*. London: I.B.Tauris & Co. ISBN 978-1-845-11360-5.

2.6 See also

- Cornucopia (mythical vessels with magical powers)
- Mythological objects (list)
- Relics associated with Jesus

2.7 External links

- “Holy Grail & Hauntings”. *BBC Wales*. 24 November 2005. Archived from the original on 22 October 2010. Retrieved 8 August 2014.
- “Is Wales the resting place of the Holy Grail?”. *Wales Online*. 17 January 2006. Retrieved 8 August 2014.



The Damsel of the Sanct Grael or Holy Grail (1874) by Dante Gabriel Rossetti. Arthurian legend and the stories of the Holy Grail were a major source of inspiration for the Pre-Raphaelite movement of George Powell and his associates at Oxford.

Chapter 3

Óðrerir

This article is about possible interpretations of the term "Óðrerir" in Norse mythology. For the specific interpretation in which it refers to a wisdom-giving beverage, see [mead of poetry](#).

In Norse mythology, **Óðrerir**, **Óðrørir** or **Óðrærir** refers either to one of the vessels that contain the [mead of poetry](#) (along with **Bodn** and **Són**) or to the mead itself.

3.1 Attestations

3.1.1 Poetic Edda

Óðrerir is mentioned in two ambiguous passages of the *Hávamál*. In a first stanza (107), it is sometimes assumed that Óðrerir is synonymous with mead of poetry,^[1] but both interpretations are possible.

Of a well-assumed form
I made good use:
few things fail the wise;
for Odhrærir
is now come up
to men's earthly dwellings

—*Hávamál* (108), Thorpe's translation

In another stanza (140), the meaning of Óðrerir depends on the translation.

In most translations, Óðrerir seems to refer to a vessel, but other interpretations of *ausinn Óðreri* are possible,^[2] which can lead to understand Óðrerir to be the mead itself.

3.1.2 Prose Edda

For [Snorri Sturluson](#), Óðrerir is the name of the kettle in which [Kvasir](#)'s blood was mixed with honey to create the mead:

[Kvasir] went up and down the earth to give instruction to men; and when he came upon invitation to the abode of certain dwarves, Fjalar and Galarr, they called him into privy converse with them, and killed him, letting his blood run into two vats and a kettle. The kettle is named Óðrerir, and the vats Són and Bodn; they blended honey with the blood, and the outcome was that mead by the virtue of which he who drinks becomes a skald or scholar.

—*Skáldskaparmál* (V), Brodeur's translation

Similarly, Snorri considers that “liquid of Óðrerir and Boðn and Són” (*lögr Óðreris ok Boðnar ok Sónar*) is a *kenning* for the mead of poetry (*Skáldskaparmál*, 3).

But in *skaldic poetry*, Óðrerir is a synonym of mead of poetry^[1] and it is therefore assumed that Óðrerir as a vessel is Snorri’s invention. Moreover, the etymology of the name – which can be rendered into “stirrer of inspiration” or “stirrer of fury” – suggests that it rather refers to the mead. Boðn probably means “vessel”^[1] and Són signifies either “reconciliation”^[3] or “blood”.^[4]

3.2 Notes

[1] Simek 1996.

[2] Lindow 2002.

[3] An allusion to the truce concluded by the gods after the *Æsir-Vanir War*.

[4] Faulkes 1998.

3.3 References

- Brodeur, Arthur Gilchrist (trans.). 1916. *Snorri Sturluson: The Prose Edda*. New York: The American-Scandinavian Foundation.
- Faulkes, Anthony (ed.). 1998. *Snorri Sturluson: Edda. Skáldskaparmál*. Vol. 2, *Glossary and Index of Names*. London: Viking Society for Northern Research. ISBN 0-903521-38-5.
- Guðni Jónsson (ed.). 1949. *Eddukvæði: Sæmundar-Edda*. Reykjavík: Íslendingasagnaútgáfan.
- Lindow, John. 2002. *Norse Mythology: A Guide to the Gods, Heroes, Rituals, and Beliefs*. New York: Oxford University Press. First published in 2001 by ABC-Clío. ISBN 0-19-515382-0.
- Simek, Rudolf. 1996. *Dictionary of Northern Mythology*. Translated by Angela Hall. First published by Alfred Kröner Verlag in 1984. Cambridge: D. S. Brewer. ISBN 0-85991-513-1.
- Thorpe, Benjamin (trans.). 1866. *Edda Sæmundar Hinns Froða: The Edda Of Sæmund The Learned*. London: Trübner & Co.

Chapter 4

Ankh

For the book of H. G. Wells, see **Crux Ansata**. For other uses, see **Ankh (disambiguation)**.

The **ankh** (/ˈæŋk/ or /ˈɑːŋk/; Egyptian: IPA: [ʕaːnax]; U+2625 ♀ or U+132F9 𐪎), also known as **breath of life**, **the key of the Nile** or **crux ansata** (Latin meaning “cross with a handle”), was the ancient Egyptian hieroglyphic character that read “life”, a trilateral sign for the consonants **c-n-l**.

It represents the concept of eternal life, which is the general meaning of the symbol. ^[1] The Egyptian gods are often portrayed carrying it by its loop, or bearing one in each hand, arms crossed over their chest. The ankh appears in hand or in proximity of almost every deity in the Egyptian pantheon (including Pharaohs). Thus it is fairly and widely understood as a symbol of early **religious pluralism**: all sects believed in a common story of eternal life, and this is the literal meaning of the symbol. This rationale contributed to the adoption of the ankh by **New Age** mysticism in the 1960s, to mean essentially the same tolerance of diversity of belief and common ethics as in Ancient Egypt.

4.1 Origin

The origin of the symbol remains a mystery to **Egyptologists**, and no single hypothesis has been widely accepted. One of the earliest suggestions is that of **Thomas Inman**, first published in 1869:

It is by Egyptologists called the symbol of life. It is also called the “handled cross”, or *crux ansata*. It represents the male triad and the female unit, under a decent form. There are few symbols more commonly met with in Egyptian art. In some sculptures, where the sun’s rays are represented as terminating in hands, the offerings which these bring are many a *crux ansata*, emblematic of the truth that a fruitful union is a gift from the deity.^[3]

E. A. Wallis Budge postulated that the symbol originated as the belt buckle of the mother goddess Isis,^[4] an idea joined by Wolfhart Westendorf with the notion that both the ankh and the **knot of Isis** were used in many ceremonies. Sir **Alan Gardiner** speculated that it depicts a **sandal strap**, which is also written with the ankh hieroglyph.^[5]

In their 2004 book *The Quick and the Dead*,^[6] Andrew Hunt Gordon and Calvin W. Schwabe speculated that the ankh, **djed**, and **was** symbols have a biological basis derived from ancient **cattle culture** (linked to the Egyptian belief that **semen** was created in the **spine**), thus:

- the ankh, symbol of life, **thoracic vertebra** of a bull (seen in **cross section**)
- the **djed**, symbol of stability, base on **sacrum** of a bull’s spine
- the **was**, symbol of power and dominion, a staff featuring the head and tail of the god Set, “great of strength”

4.2 History

The ankh appears frequently in Egyptian tomb paintings and other art, often at the fingertips of a god or goddess in images that represent the deities of the **afterlife** conferring the gift of life on the dead person’s **mummy**; this is

thought to symbolize the act of **conception**. Additionally, an ankh was often carried by **Egyptians** as an **amulet**, either alone, or in connection with two other hieroglyphs that mean “strength” and “health” (see explication of **djed** and **was**, above). **Mirrors** of beaten metal were also often made in the shape of an ankh, either for decorative reasons or to symbolize a perceived view into another world.

A symbol similar to the ankh appears frequently in **Minoan** and **Mycenaean** sites. This is a combination of the *sacral knot* (symbol of holiness) with the *double-edged axe* (symbol of matriarchy)^[7] but it can be better compared with the Egyptian *tyet* which is similar. This symbol can be recognized on the two famous figurines of the **chthonian Snake Goddess** discovered in the palace of **Knossos**. Both snake goddesses have a knot with a projecting loop cord between their breasts.^[8] In the **Linear B (Mycenean Greek)** script, ankh is the phonetic sign *za*.^[9]

The ankh also appeared frequently in coins from **ancient Cyprus** and Asia Minor (particularly the city of **Mallus** in Cilicia).^[10] In some cases, especially with the early coinage of King Euelthon of **Salamis**, the letter *ku*, from the **Cypriot syllabary**, appeared within the circle ankh, representing *Ku(prion)* (*Cypriots*). To this day, the ankh is also used to represent the planet **Venus** (the namesake of which, the goddess Venus or **Aphrodite**, was chiefly worshipped on the island) and the metal **copper** (the heavy mining of which gave Cyprus its name).^[11]

David P. Silverman notes how the depiction of the ancient Egyptian ankh was preserved by the **Copts** in their representation of the Christian cross, the **coptic cross**.^{[12][13]}

4.3 References

4.3.1 Notes

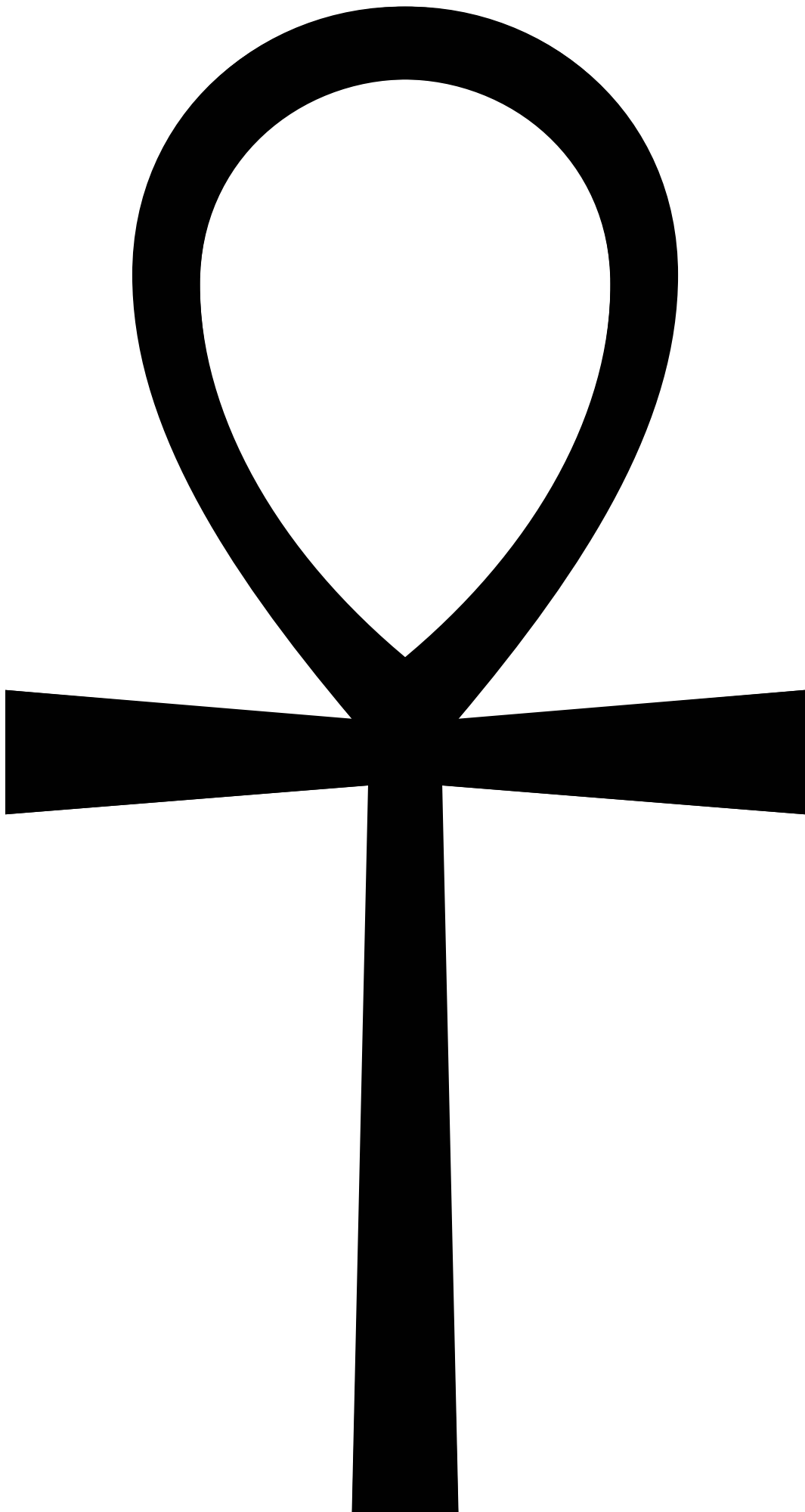
- [1] <http://www.touregypt.net/featurestories/ankh.htm>
- [2] Collier, Mark and Manley, Bill. *How to Read Egyptian Hieroglyphs: Revised Edition* pg 23. Berkeley: University of California Press, 1998.
- [3] Inman, Thomas. *Ancient Pagan and Modern Christian Symbolism*, Second Edition. New York: J. W. Bouton, 706 Broadway. Published 1875. Page 44. ISBN 978-1-4209-2987-4.
- [4] *A Guide to the Third and Fourth Rooms of the British Museum* (London: s.n.: 1904), 210.
- [5] Gardiner, Alan. *Egyptian Grammar*, Third Edition. Cambridge University Press. 1957. p. 508.
- [6] Gordon, Andrew Hunt; Schwabe, Calvin W (2004). *The Quick and the Dead: Biomedical Theory in Ancient Egypt First Edition*. Brill/Styx. ISBN 90-04-12391-1.
- [7] F. Schachermeyer. (1964) “Die Minoische Kultur des alten Kreta” pp. 161, 163–164
- [8] Christopher L.C.E Witcombe. “Minoan snake goddess”. 9: Snake charmers
- [9] M. Ventris, J. Chadwick
- [10] The Cambridge Ancient History, *Cambridge University Press*; AsiaMinorCoins.com
- [11] Fisher, Fred H., *Cyprus: Our New Colony And What We Know About It*, London: George Routledge and Sons 1878, pp. 13–14.
- [12] “*Egyptian Religion*”, David P. Silverman, p. 135, Oxford University Press US, 2003, ISBN 0-19-521952-X
- [13] “Ankh – Ancient Symbol of Life”. Retrieved 4 November 2012.

4.3.2 Bibliography

- Collier, Mark and Manley, Bill. *How to Read Egyptian Hieroglyphs: Revised Edition*. Berkeley: University of California Press, 1998.
- Salaman, Clement and Van Oyen, Dorine and Wharton, William D. and Mahé, Jean-Pierre (translation) (2000). *The Way of Hermes: New Translations of The Corpus Hermeticum and The Definitions of Hermes Trismegistus to Asclepius*. Rochester: Inner Traditions.
- Three Initiates (1912). *The Kybalion*. Chicago: The Yogi Publication Society Masonic Temple.

4.4 External links

- Media related to [Ankh](#) at Wikimedia Commons





Merenptah offering an ankh, djed, and was to Ptah



An ankh-shaped mirror case



The ankh, during the reign of Hatshepsut (1508–1458 BC), from the Royal Ontario Museum



Crux ansata in *Codex Glazier*

Chapter 5

Rati (Norse mythology)



“Odin wins for men the magic mead” by Willy Pogany. The jöttunn Baugi holding the auger while Odin is on his way into the hole.

In Norse mythology, **Rati** is the name of a drill or auger that was used by Odin during his quest to obtain the mead of poetry from the giant Suttung with the help of Suttung’s brother Baugi. According to the *Skáldskaparmál* section of the *Prose Edda*, Odin instructed Baugi to bore a hole with the auger through the mountain Hnithjorg where the mead was kept. When Baugi told him that the hole had been drilled, Odin blew into the hole and the stone bits blew back at him. In this way he realized that Baugi had not drilled all the way through and was trying to trick him. Odin told him to drill a second time, and this time when he blew into the hole the bits flew inward. Odin then transformed himself into a **snake**, and when he slithered into the hole Baugi tried to stab him with the auger but missed him. In this manner Odin gained access to the mead.

5.1 References

- Faulkes, Anthony (transl.) (1987). *Edda* (Snorri Sturluson). Everyman. ISBN 0-460-87616-3.

Chapter 6

Gjallarhorn

For band, see Gjallarhorn (band).

In Norse mythology, **Gjallarhorn** (Old Norse “yelling horn”^[1] or “the loud sounding horn”^[2]) is a horn associated with the god Heimdallr and the wise being Mímir. Gjallarhorn is attested in the *Poetic Edda*, compiled in the 13th century from earlier traditional material, and the *Prose Edda*, written in the 13th century by Snorri Sturluson.

6.1 Attestations

Gjallarhorn is attested once by name in the *Poetic Edda* while it receives three mentions in the *Prose Edda*:

6.1.1 *Poetic Edda*

The single mention of Gjallarhorn by name occurs in the *Poetic Edda* poem *Völuspá*, wherein a völva foresees the events of Ragnarök and the role in which Heimdallr and Gjallarhorn will play at its onset; Heimdallr will raise his horn and blow loudly. Due to manuscript differences, translations of the stanza vary:

Regarding this stanza, scholar Andy Orchard comments that the name *Gjallarhorn* may here mean “horn of the river Gjöll” as “Gjöll is the name of one of the rivers of the Underworld, whence much wisdom is held to derive”, but notes that in the poem *Grímnismál*, Heimdallr is said to drink fine mead in his heavenly home Himinbjörg.^[1]

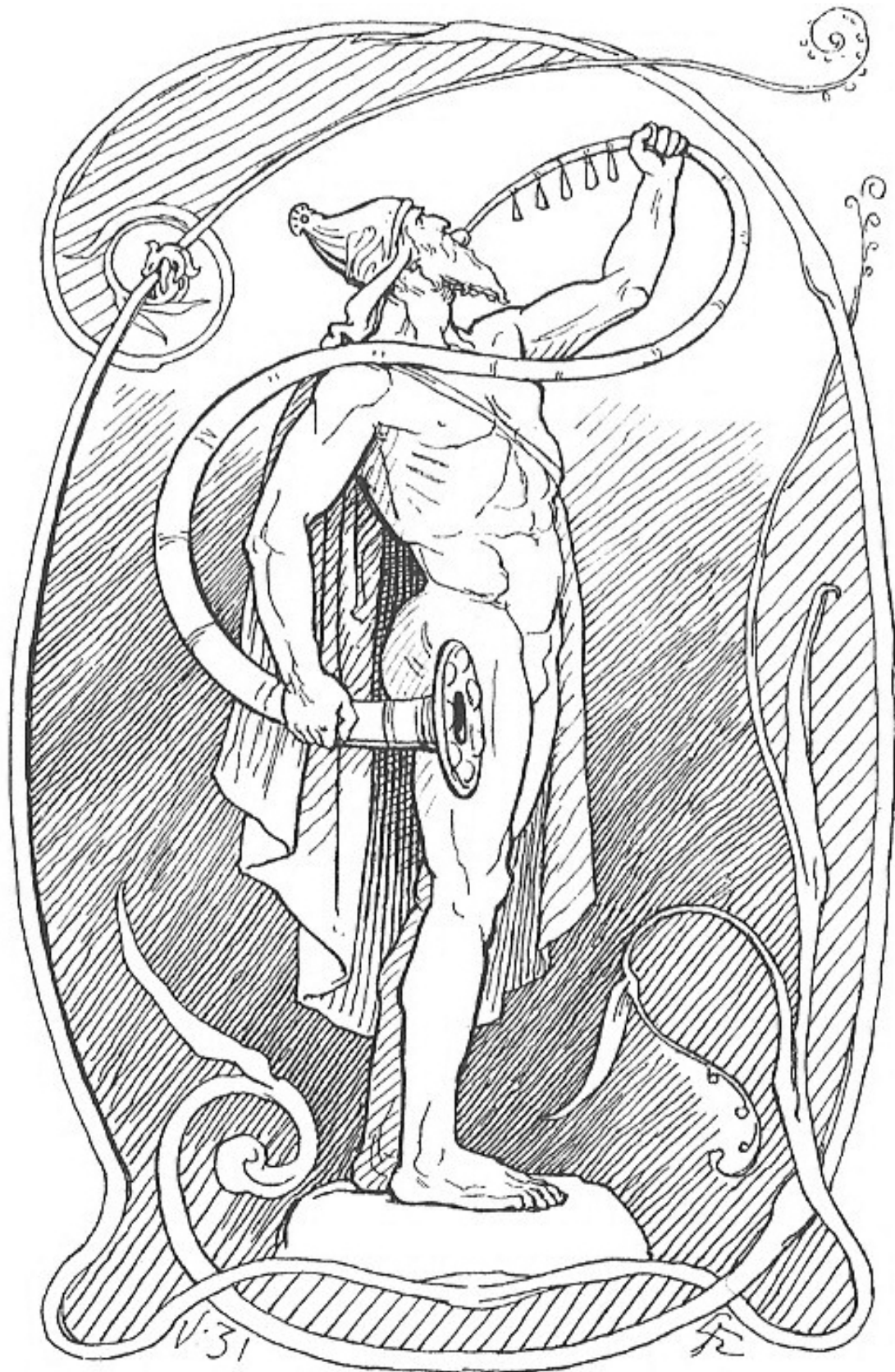
Earlier in the same poem, the völva mentions a scenario involving the hearing or horn (depending on translation of the Old Norse noun *hljóð*—bolded below for the purpose of illustration) of the god Heimdallr:

Scholar Paul Schach comments that the stanzas in this section of Voluspa are “all very mysterious and obscure, as it was perhaps meant to be”. Schach details that “*Heimdallar hljóð* has aroused much speculation. Snorri seems to have confused this word with *gjallarhorn*, but there is otherwise no attestation of the use of *hljóð* in the sense of ‘horn’ in Icelandic. Various scholars have read this as “hearing” rather than “horn”.^[8]

Scholar Carolyne Larrington comments that if “hearing” rather than “horn” is understood to appear in this stanza, the stanza indicates that Heimdall, like Odin, has left a body part in the well; his ear. Larrington says that “Odin exchanged one of his eyes for wisdom from Mimir, guardian of the well, while Heimdall seems to have forfeited his ear.”^[9]

6.1.2 *Prose Edda*

In the *Prose Edda*, Gjallarhorn is mentioned thrice, and all three mentions occur in *Gylfaginning*. In chapter 14, the enthroned figure Just-As-High tells the disguised Gangleri about the cosmological tree Yggdrasil. Just-As-High says that one of the three roots of Yggdrasil reaches to the well Mímisbrunnr, which belongs to Mímir, and contains much wisdom and intelligence. Using Gjallarhorn, Heimdallr drinks from the well and thus is himself wise.^[10]

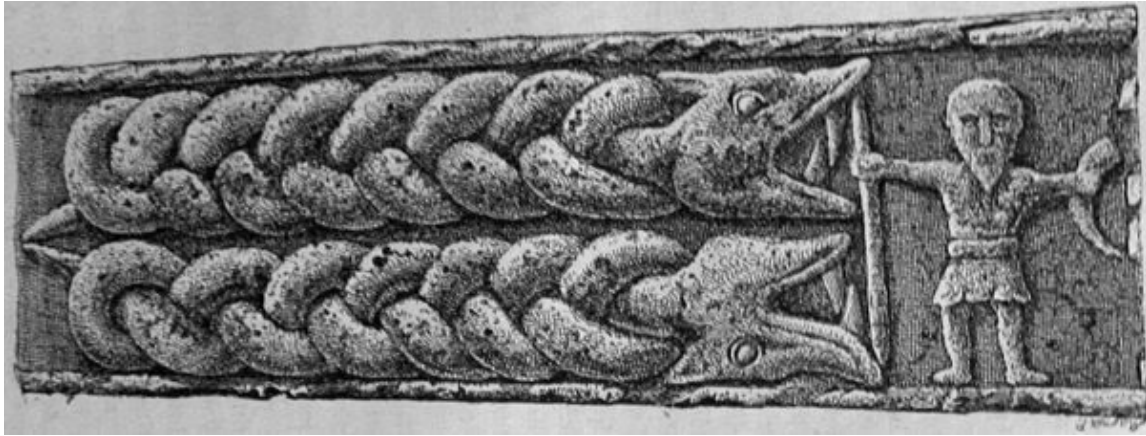


Heimdallr blows into Gjallarhorn in an 1895 illustration by Lorenz Frølich

In chapter 25 of *Gylfaginning*, **High** tells Gangleri about Heimdallr. High mentions that Heimdallr is the owner of the "trumpet" (see footnote) Gjallarhorn and that "its blast can be heard in all worlds".^[11] In chapter 51, High foretells the

events of Ragnarök. After the enemies of the gods will gather at the plain **Vígríðr**, Heimdallr will stand and mightily blow into Gjallarhorn. The gods will awake and assemble together at the thing.^[12]

6.2 Archaeological record

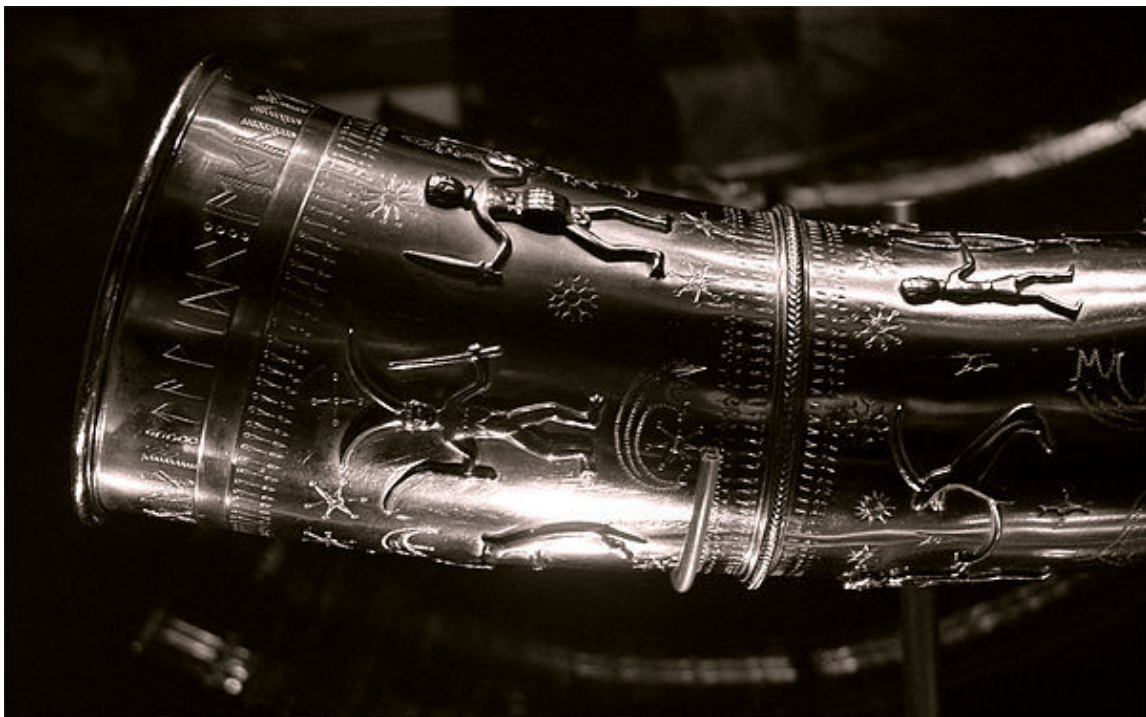


The Gosforth Cross panel often held to depict Heimdallr with Gjallarhorn

A figure holding a large horn to his lips and clasping a sword on his hip appears on a stone cross from the **Isle of Man**. Some scholars have theorized that this figure is a depiction of Heimdallr with Gjallarhorn.^[13]

A 9th or 10th century **Gosforth Cross** in **Cumbria, England** depicts a figure holding a horn and a sword standing defiantly before two open-mouthed beasts. This figure has been oft theorized as depicting Heimdallr with Gjallarhorn.^[14]

6.3 Theories and interpretations



Detail of a copy of one of the two Golden Horns of Gallehus

Scholar **Rudolf Simek** comments that the use of a horn as both a musical instrument and a drinking vessel is not particularly odd, and that the concept is also employed with tales of the legendary **Old French** hero **Roland's** horn, **Olifant**. Simek notes that the horn is among the most ancient of Germanic musical instruments, along with **lurs**, and, citing archaeological finds (such as the 5th century **Golden Horns of Gallehus** from **Denmark**), comments that there appears to have been sacral horns kept purely for religious purposes among the Germanic peoples, understood as earthly versions of Heimdallr's Gjallarhorn, reaching back to the early **Germanic Iron Age**.^[15]

6.4 In popular culture

Since 2007, a Gjallarhorn has been used to announce the arrival of the **Minnesota Vikings** on the field at their home games. The honor of sounding this Gjallarhorn is traditionally given to famous Minnesota athletes and other state celebrities.

In Square-Enix's *Final Fantasy XI*, the Gjallarhorn was the Bard's Relic Weapon and one of the best items in the game.

In Bungie's *Destiny*, the Gjallarhorn makes an appearance as an exotic rocket launcher.

In CCP's *EVE Online*, the Gjallarhorn appears as a doomsday weapon used primarily on the Minmatar Titan.

The 43rd episode of *Legend of the Galactic Heroes*, which chronicles the beginnings of Operation Ragnarök, is named "The Sounding of Gjallarhorn."

6.5 See also

- The **Snoldelev Stone**, a 9th-century runestone featuring a unique three-horned symbol

6.6 Notes

[1] Orchard (1997:57).

[2] Simek (2007:110).

[3] Thorpe (1866:9).

[4] Bellows (1923:20). See connected footnote for information on manuscript and editing variations.

[5] Thorpe (1866:7).

[6] Bellows (1932:12).

[7] Larrington (1999:7).

[8] Schach (1985:93).

[9] Larrington (1999:265).

[10] Faulkes (1995:17).

[11] Faulkes (1995:25). Lindow (2002:143) comments that the Old Norse term employed for the instrument refers to "a long brass instrument that would answer today to an unvalved trumpet".

[12] Faulkes (1995:54).

[13] Lindow (2002:168).

[14] Bailey (1996:86-90).

[15] Simek (2007:110—111).

6.7 References

- Bellows, Henry Adams (1923). *The Poetic Edda*. American-Scandinavian Foundation.
- Faulkes, Anthony (Trans.) (1995). *Edda*. Everyman. ISBN 0-460-87616-3
- Bailey, Richard N. (1996). *England's Earliest Sculptors*. University of Toronto. ISBN 0-88844-905-4.
- Larrington, Carolyne (Trans.) (1999). *The Poetic Edda*. Oxford University Press. ISBN 0-19-283946-2
- Lindow, John (2002). *Norse Mythology: A Guide to the Gods, Heroes, Rituals, and Beliefs*. Oxford University Press. ISBN 0-19-515382-0
- Orchard, Andy (1997). *Dictionary of Norse Myth and Legend*. Cassell. ISBN 0-304-34520-2
- Thorpe, Benjamin (Trans.) (1866) *The Elder Edda of Saemund Sigfusson*. Norrœna Society.
- Schach, Paul (1985). "Some Thoughts on *Völuspá*" as collected in Glendinning, R. J. Bessason, Heraldur (Editors). *Edda: a Collection of Essays*. University of Manitoba Press. ISBN 0-88755-616-7
- Simek, Rudolf (2007) translated by Angela Hall. *Dictionary of Northern Mythology*. D.S. Brewer ISBN 0-85991-513-1

Chapter 7

Benben



Reconstructed capstone from one of the pyramids of the Giza Plateau, symbolizing Benben.

In **Egyptian** mythology, specifically in the Heliopolitan tradition, **Benben**, was the mound that arose from the primordial **waters**, **Nu**, and on which the creator **god Atum** settled. The Benben stone is the top stone of the Egyptian pyramid. It is also related to the obelisk.

7.1 Primeval mound

In the **Pyramid Texts**, e.g. Utterances 587 and 600, Atum himself is at times referred to as “mound”. It was said to have turned into a small pyramid, located in **Annu**, within which Atum was said to dwell. Other cities developed their own myths of the primeval mound. At **Memphis** the god **Tatenen**, an earth god and the origin of *all things in the shape of food and viands, divine offers, all good things* was the personification of the primeval mound.



Benben stone from the Pyramid of Amenemhat III, 12th Dynasty. Egyptian museum, Cairo.

7.2 Benben stone

The Benben stone, named after the mound, was a sacred stone in the temple of Ra at Heliopolis. It was the location on which the first rays of the sun fell. It is thought to have been the prototype for later obelisks, and the capstones of the great pyramids were based on its design. The capstone or the tip of the pyramid is also called pyramidion. In ancient Egypt, these were probably gilded, so they shone in sunlight.

The pyramidion is also called 'Benben stone'. Many such Benben stones, often carved with images and inscriptions, are found in museums around the world.

The phoenix, the bennu bird, was venerated at Heliopolis, where it was said to be living on the Benben or on the holy willow.

According to Barry Kemp the connection between the benben, the phoenix, and the sun may well have been based on alliteration: the rising, *weben*, of the sun sending its rays towards the benben, on which the benu bird lives. Utterance 600, § 1652 of the Pyramid Texts speaks of Atum as *you rose up, as the benben, in the Mansion of the Benu in Heliopolis*.^[1]

7.2.1 Historical development

From the earliest times, the portrayal of Benben was stylised in two ways; the first was as a pointed, pyramidal form, which was probably the model for pyramids and obelisks. The other form was round-topped; this was probably the origin of Benben as a free standing votive object, and an object of veneration.^[2]

During the 5th Dynasty, the portrayal of benben was formalized as a squat obelisk. Later, during the Middle Kingdom, this became a long, thin obelisk.

In the Amarna period tomb of Panehesy, the benben is seen as a large, round-topped stela standing on a raised platform.^[3]



Bennu bird from an Egyptian papyrus.

7.3 See also

- Baetylus
- Ancient Egyptian creation myths
- Egyptian sun temple

7.4 References

- [1] Hart, p.16
- [2] Corinna Rossi, *Architecture and Mathematics in Ancient Egypt*. Cambridge University Press, 2004. p 182 ISBN 1107320518
- [3] Joyce Tyldesley, *The Penguin Book of Myths and Legends of Ancient Egypt*. Penguin UK, 2010 ISBN 014196376X

7.5 Bibliography

- Manfred Lurker *Lexikon der Götter und Symbole der alten Ägypter*, Scherz 1998
- Barry John Kemp *Ancient Egypt: Anatomy of a Civilization*, Routledge 1991, p. 88
- Kathryn A. Bard *Encyclopedia of the Archaeology of Ancient Egypt*, Routledge 1999, p. 205
- George Hart *Egyptian Myths*, University of Texas Press 1990, pp. 11, 12, 16

Chapter 8

Golden Fleece

For other uses, see [Golden Fleece \(disambiguation\)](#).

In [Greek mythology](#), the **Golden Fleece** (Greek: χρυσόμαλλον δέρας *chrysómallon déras*) is the [fleece](#) of the gold-hair^[1] winged [ram](#), which was held in [Colchis](#).^[2] The fleece is a symbol of authority and kingship. It figures in the tale of the hero [Jason](#) and his band of [Argonauts](#), who set out on a quest for the fleece by order of King [Pelias](#), in order to place Jason rightfully on the throne of [Iolcus](#) in [Thessaly](#). Through the help of [Medea](#), they acquire the Golden Fleece. The story is of great antiquity and was current in the time of [Homer](#) (eighth century BC). It survives in various forms, among which the details vary.

8.1 Plot

[Athamas](#) the [Minyan](#), a founder of [Halos](#) in [Thessaly](#)^[3] but also king of the city of [Orchomenus](#) in [Boeotia](#) (a region of southeastern [Greece](#)), took as his first wife the cloud goddess [Nephele](#). They had two children, the boy [Phrixus](#) (whose name means “curly”—as in ram’s fleece) and the girl [Helle](#). Later Athamas became enamored of and married [Ino](#), the daughter of [Cadmus](#). When Nephele left in anger, drought came upon the land.

Ino was jealous of her stepchildren and plotted their deaths: in some versions, she persuaded Athamas that sacrificing Phrixus was the only way to end the drought. Nephele, or her spirit, appeared to the children with a winged ram whose fleece was of gold.^[4] The ram had been sired by [Poseidon](#) in his primitive ram-form upon [Theophane](#), a [nymph](#)^[5] and the granddaughter of [Helios](#), the sun-god. According to [Hyginus](#),^[6] Poseidon carried Theophane to an island where he made her into an ewe, so that he could have his way with her among the flocks. There Theophane’s other suitors could not distinguish the ram-god and his consort.^[7]

Nepheles’ children escaped on the winged ram over the sea, but Helle fell off and drowned in the strait now named after her, the [Hellespont](#). The ram spoke to Phrixus, encouraging him,^[8] and took the boy safely to [Colchis](#) (modern-day [Georgia](#)), on the easternmost shore of the [Euxine \(Black\) Sea](#).

There Phrixus sacrificed the winged ram to Poseidon, essentially returning him to the god.^[9] The ram became the constellation [Aries](#).

Phrixus settled in the house of [Aeetes](#), son of Helios the sun god. He hung the Golden Fleece reserved from the sacrifice of the ram on an [oak](#) in a grove sacred to [Ares](#), the god of war and one of the [Twelve Olympians](#). The golden fleece was defended by bulls with hoofs of brass and breath of fire. It was also guarded by a never sleeping dragon with teeth which could become human soldiers when planted in the ground. The dragon was at the foot of the tree on which the fleece was placed.^[10]

8.2 Evolution of plot

[Pindar](#) employed the quest for the Golden Fleece in his Fourth Pythian Ode (written in 462 BC), though the fleece is not in the foreground. When Aeetes challenges Jason to yoke the fire-breathing bulls, the fleece is the prize: “Let the King do this, the captain of the ship! Let him do this, I say, and have for his own the immortal coverlet, the fleece, glowing with matted skeins of gold”.^[11]



Jason returns with the Golden Fleece, shown on an Apulian red-figure calyx krater, ca. 340–330 BC

In later versions of the story, the ram is said to have been the offspring of the sea god Poseidon and Themisto (less often, Nephele or Theophane). The classic telling is the *Argonautica* of Apollonius of Rhodes, composed in mid-third century BC Alexandria, recasting early sources that have not survived. Another, much less-known *Argonautica*, using the same body of myth, was composed in Latin by Valerius Flaccus during the time of Vespasian.

Where the written sources fail, through accidents of history, sometimes the continuity of a mythic tradition can be found among the vase-painters. The story of the Golden Fleece appeared to have little resonance for Athenians of the Classic age, for only two representations of it on Attic-painted wares of the fifth century have been identified: a *krater* at the Metropolitan Museum of Art and a *kylix* in the Vatican collections.^[12] In the *kylix* painted by Douris, ca 480-470, Jason is being disgorged from the mouth of the dragon, a detail that does not fit easily into the literary sources; behind the dragon, the fleece hangs from an apple tree. Jason's helper in the Athenian vase-paintings is not *Medea*— who had a history in Athens as the opponent of *Theseus*— but *Athena*.

8.3 Interpretations

The very early origin of the myth in preliterate times means that during the more than a millennium when it was to some degree part of the fabric of culture, its perceived significance likely passed through numerous developments.

Several *ehemeristic* attempts to interpret the Golden Fleece “realistically” as reflecting some physical cultural object or alleged historical practice have been made. For example, in the 20th century, some scholars suggested that the story of the Golden Fleece signified the bringing of *sheep husbandry* to Greece from the east;^[13] in other readings, scholars theorized it referred to golden grain,^[14] or to the sun.^[15]



A sluice box used in placer mining.

A more widespread interpretation relates the myth of the fleece to a method of washing gold from streams, which was well attested (but only from c. 5th century BCE) in the region of *Georgia* to the east of the Black Sea. Sheep fleeces, sometimes stretched over a wood frame, would be submerged in the stream, and *gold* flecks borne down from upstream *placer* deposits would collect in them. The fleeces would be hung in trees to dry before the gold was shaken or combed out. Alternatively, the fleeces would be used on washing tables in *alluvial mining* of gold or on washing tables at deep *gold mines*.^[16] Judging by the very early gold objects from a range of cultures, washing for gold is a very old human activity.

Strabo describes the way in which gold could be washed:

“It is said that in their country gold is carried down by the mountain torrents, and that the barbarians obtain it by means of perforated troughs and fleecy skins, and that this is the origin of the myth of the

golden fleece—unless they call them Iberians, by the same name as the western Iberians, from the gold mines in both countries.”

Another interpretation is based on the references in some versions to purple or purple-dyed cloth. The purple dye extracted from snails of the *Murex* and related species was highly prized in ancient times. Clothing made of cloth dyed with *Tyrian purple* was a mark of great wealth and high station (hence the phrase “royal purple”). The association of gold with purple is natural and occurs frequently in literature.^[17]

8.3.1 Main theories



The Douris cup, depicting Jason being regurgitated by the dragon protecting the fleece

The following are the chief among the various interpretations of the fleece, with notes on sources and major critical discussions:

1. It represents royal power.

(a) Marcus Porcius Cato and Marcus Terentius Varro, *Roman Farm Management, The Treatises of Cato and Varro, in English, with Notes of Modern Instances*^[18]

- (b) Braund, David (1994), *Georgia In Antiquity*, Oxford: Clarendon Press, pp. 21–23
 - (c) Popko, M. (1974) “Kult Swietego runa w hetyckiej Anatolii” [“The Cult of the Golden Fleece in Hittite Anatolia”], *Preglad Orientalistyczny* 91, pp. 225–30 [In Russian]
 - (d) Newman, John Kevin (2001) “The Golden Fleece. Imperial Dream” (Theodore Papanghelis and Antonios Rengakos (eds.). *A Companion to Apollonius Rhodius*. Leiden: Brill (*Mnemosyne Supplement* 217), 309–40)
 - (e) Otar Lordkipanidze (2001), “The Golden Fleece: Myth, Euhemeristic Explanation and Archaeology”, *Oxford Journal of Archaeology* 20, pp. 1–38^[19]
2. It represents the flayed skin of **Krios** (‘Ram’), companion of **Phrixus**.
 - (a) **Diodorus Siculus** 4. 47; cf. *scholia on Apollonius Rhodius* 2. 1144; 4. 119, citing Dionysus’ *Argonautica*
 3. It represents a book on alchemy.
 - (a) **Palaephatus** (fourth century BC) ‘On the Incredible’ (Festa, N. (ed.) (1902) *Mythographi Graeca* III, 2, Lipsiae, p. 89
 - (b) **John of Antioch** fr.15.3 FHG (5.548)
 4. It represents a technique of writing in gold on parchment.
 - (a) Haraxes of Pergamum (c. first to sixth century) (Jacoby, F. (1923) *Die Fragmente der griechischen Historiker* I (Berlin), IIA, 490, fr. 37)
 5. It represents a form of **placer mining** practiced in Georgia, for example.
 - (a) **Strabo** (first century BC) *Geography* I, 2, 39 (Jones, H.L. (ed.) (1969) *The Geography of Strabo (in eight volumes)* London^[20]
 - (b) Tran, T (1992) “The Hydrometallurgy of Gold Processing”, *Interdisciplinary Science Reviews (UK)*, 17, pp. 356–365
 - (c) “Gold During the Classical Period”^[21]
 - (d) Shuker, Karl P. N. (1997), *From Flying Toads To Snakes With Wings*, LLeuwellyn
 - (e) **Renault, Mary** (2004), *The Bull from the Sea*, Arrow (Rand)
 - (f) refuted in: Braund, David (1994), op. cit., p. 24 and Otar Lordkipanidze (2001), op. cit.
 6. It represents the forgiveness of God
 - (a) **Müller, Karl Otfried** (1844), *Orchomenos und die Minyer*, Breslau
 - (b) refuted in: **Bacon, Janet Ruth** (1925), *The Voyage of the Argonauts*, London: Methuen, p. 64 ff, 163 ff
 7. It represents a rain cloud.
 - (a) Forchhammer, P. W. (1857) *Hellenica* Berlin p. 205 ff, 330 ff
 - (b) refuted in: Janet Ruth Bacon|Bacon, Janet Ruth (1925), op. cit.
 8. It represents a land of golden grain.
 - (a) Faust, Adolf (1898), *Einige deutsche und griechische Sagen im Lichte ihrer ursprünglichen Bedeutung*. Mulhausen
 - (b) refuted in: Bacon, Janet Ruth (1925), op. cit.
 9. It represents the spring-hero.
 - (a) Schroder, R. (1899), *Argonautensage und Verwandtes*, Poznań
 - (b) refuted in: Bacon, Janet Ruth (1925), op. cit.
 10. It represents the sea reflecting the sun.
 - (a) Vurthiem, V (1902), “De Argonautarum Vellere aureo”, *Mnemosyne*, New Series, XXX, pp. 54–67; XXXI, p. 116

- (b) Mannhardt, in *Zeitschrift für Ethnologie*, VII, p. 241 ff, 281 ff
 - (c) refuted in: Bacon, Janet Ruth (1925), op. cit.
11. It represents the gilded prow of Phrixus' ship.
 - (a) Svoronos, M. (1914), in *Journal International d'Archéologie Numismatique*, XVI, pp. 81–152
 - (b) refuted in: Bacon, Janet Ruth (1925), op. cit.
 12. It represents a breed of sheep in ancient Georgia.
 - (a) Ninck, M. (1921), "Die Bedeutung des Wassers im Kult und Leben der Alten," *Philologus Suppl* 14.2, Leipzig
 - (b) Ryder, M.L. (1991) "The last word on the Golden Fleece legend?" *Oxford Journal of Archaeology* 10, pp. 57–60
 - (c) Smith, G.J. and Smith, A.J. (1992) "Jason's Golden Fleece," *Oxford Journal of Archaeology* 11, pp. 119–20
 13. It represents the riches imported from the East.
 - (a) Bacon, Janet Ruth (1925), op. cit.
 14. It represents the wealth or technology of Colchis.
 - (a) Akaki Urushadze (1984), *The Country of the Enchantress Medea*, Tbilisi
 - (b) Colchis^[22]
 - (c) Colchis, Land of the Golden Fleece^[23]
 15. It was a covering for a cult image of Zeus in the form of a ram.
 - (a) Robert Graves (1944/1945), *The Golden Fleece/Hercules, My Shipmate*, New York: Grosset & Dunlap
 16. It represents a fabric woven from sea silk.
 - (a) Verrill, A. Hyatt (1950), *Shell Collector's Handbook*, New York: Putnam, p. 77
 - (b) Abbott, R. Tucker (1972), *Kingdom of the Seashell*, New York: Crown Publishers, p. 184
 - (c) History of Sea Byssus Cloth^[24]
 - (d) Mussel Byssus Facts
 - (e) refuted in:
 - i. Barber, Elizabeth J. W. (1991), *Prehistoric textiles : the development of cloth in the Neolithic and Bronze Ages with special reference to the Aegean*, Princeton, N.J. : Princeton University Press
 - ii. McKinley, Daniel (1999), "Pinna And Her Silken Beard: A Foray Into Historical Misappropriations," *Ars Textrina* 29, pp. 9–29
 17. It is about a voyage from Greece, through the Mediterranean, across the Atlantic to the Americas.
 - (a) Bailey, James R. (1973), *The God Kings and the Titans; The New World Ascendancy in Ancient Times*, St. Martin's Press
 18. It represents trading fleece dyed murex-purple for Georgian gold.
 - (a) Silver, Morris (1992), *Taking Ancient Mythology Economically*, Leiden: Brill^[25]

8.4 See also

- List of mythological objects
- Apsyrtus
- Gold mining
- Order of the Golden Fleece
- *The Sea of Monsters*

8.5 References

- [1] χρυσόμαλλος, *Chrysomallos* or *Khrysomallus*.
- [2] William Godwin (1876). "Lives of the Necromancers". p. 41.
- [3] Strabo, ix.5.8.
- [4] That the ram was sent by Zeus was the version heard by Pausanias in the second century CE (Pausanias, ix.34.5).
- [5] *Theophane* may equally be construed as "appearing as a goddess" or as "causing a god to appear" (Karl Kerényi, *The Heroes of the Greeks*).
- [6] Hyginus, *Fabulae*, 163
- [7] Karl Kerényi *The Gods of the Greeks*, (1951) 1980:182f
- [8] Upon the shield of Jason, as it was described in Apollonius' *Argonautica*, "was Phrixos the Minyan, depicted as though really listening to the ram, and the ram seemed to be speaking. As you looked on this pair, you would be struck dumb with amazement and deceived, for you would expect to hear some wise utterance from them, with this hope you would gaze long upon them." (Richard Hunter, tr. *Apollonius of Rhodes: Jason and the Golden Fleece*, (Oxford University Press) 1993:21)
- [9] In essence this act returned the ram to the god, though in the surviving literary source, Apollonius' *Argonautica* ii, the ram was sacrificed to Zeus, rescuer of fugitives.
- [10] William Godwin (1876). "Lives of the Necromancers". p. 41.
- [11] Translation in Nigel Nicholson, "Polysemy and Ideology in Pindar 'Pythian' 4.229-230", *Phoenix* 54.3/4 (Autumn-Winter 2000:191-202) p. 192.
- [12] Vatican 16545. Gisela Richter published the Metropolitan Museum's *krater* in "Jason and the Golden Fleece", *American Journal of Archaeology* 39 (1935); Cynthia King, "Who Is That Cloaked Man? Observations on Early Fifth Century B. C. Pictures of the Golden Fleece", *American Journal of Archaeology* 87.3 (July 1983:385-387).
- [13] Interpretation #12
- [14] Interpretation #8
- [15] Interpretation #10
- [16] Interpretation #5
- [17] Interpretation #17
- [18] *Roman Farm Management* (ebook). Gutenberg.org.
- [19] "ingentaconnect The Golden Fleece: Myth, Euhemeristic Explanation and Archaeology". Ingentaconnect.com. 2001-02-01. Retrieved 2012-05-26.
- [20] "Strabo, Geography, NOTICE". Perseus.tufts.edu. Retrieved 2012-05-26.
- [21] "Gold - during the Classic Era". Minelinks.com. Retrieved 2012-05-26.
- [22] http://www.lazuri.com/kolheti/en_index.php
- [23] "Colchis, The Land Of The Golden Fleece, Republic Of Georgia". Great-adventures.com. Retrieved 2012-05-26.
- [24] "history of sea byssus cloth". Designboom.com. Retrieved 2012-05-26.
- [25] "Document Title". Members.tripod.com. Retrieved 2012-05-26.

8.6 External links

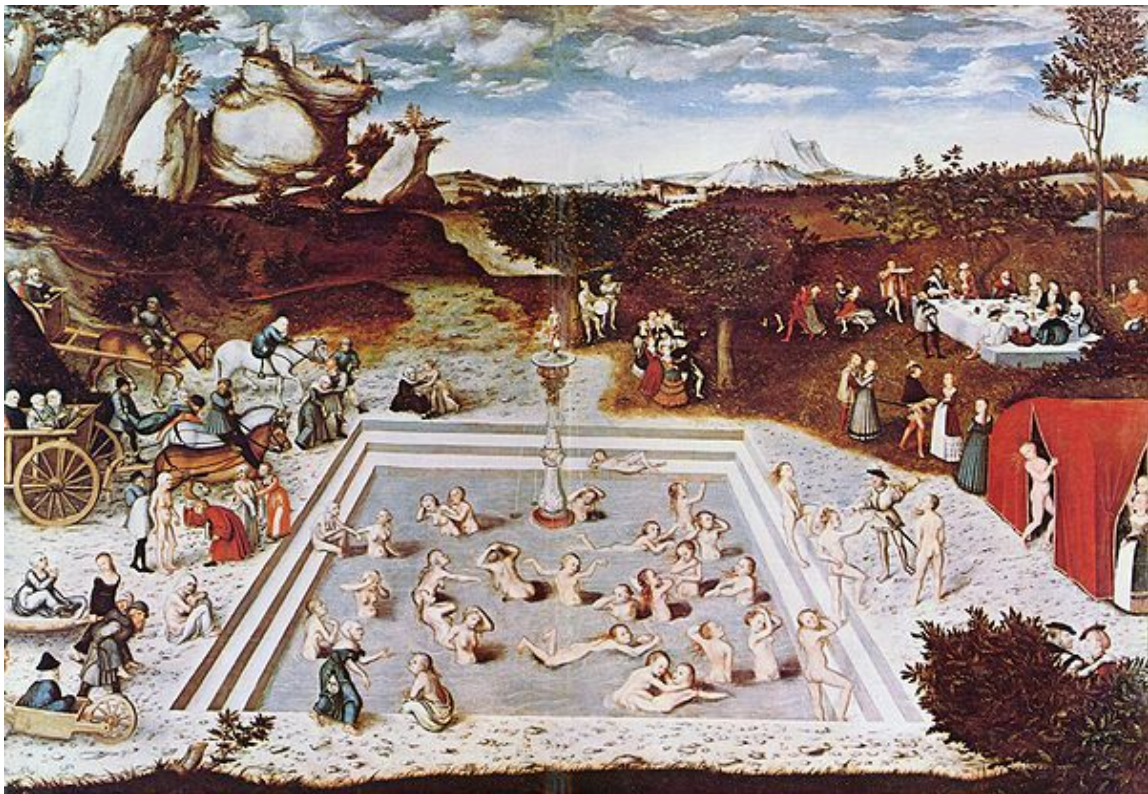
- The Project Gutenberg text of *The Golden Fleece and the Heroes Who Lived Before Achilles*

Chapter 9

Fountain of Youth

For other uses, see [Fountain of Youth \(disambiguation\)](#).

The **Fountain of Youth** is a spring that supposedly restores the youth of anyone who drinks or bathes in its wa-



The Fountain of Youth, 1546 painting by Lucas Cranach the Elder.

ters. Tales of such a fountain have been recounted across the world for thousands of years, appearing in writings by [Herodotus](#) (5th century BCE), the [Alexander romance](#) (3rd century CE), and the stories of [Prester John](#) (early Crusades, 11th/12th centuries CE). Stories of similar waters were also evidently prominent among the indigenous peoples of the Caribbean during the [Age of Exploration](#) (early 16th century), who spoke of the restorative powers of the water in the mythical land of Bimini.

The legend became particularly prominent in the 16th century, when it became attached to the Spanish explorer [Juan Ponce de León](#), first Governor of Puerto Rico. According to an apocryphal combination of New World and Eurasian elements, Ponce de León was searching for the Fountain of Youth when he traveled to what is now [Florida](#) in 1513.

9.1 Early accounts

Herodotus mentions a fountain containing a special kind of water in the land of the Macrobian, which gives the Macrobian their exceptional longevity.

The Ichthyophagi then in their turn questioned the king concerning the term of life, and diet of his people, and were told that most of them lived to be a hundred and twenty years old, while some even went beyond that age- they ate boiled flesh, and had for their drink nothing but milk. When the Ichthyophagi showed wonder at the number of the years, he led them to a fountain, wherein when they had washed, they found their flesh all glossy and sleek, as if they had bathed in oil- and a scent came from the spring like that of violets. The water was so weak, they said, that nothing would float in it, neither wood, nor any lighter substance, but all went to the bottom. If the account of this fountain be true, it would be their constant use of the water from it which makes them so long-lived.^[1]



Persian miniature depicting Khidr and Alexander watching the Water of Life revive a salted fish

A story of the “Water of Life” appears in the Eastern versions of the *Alexander romance*, which describes Alexander the Great and his servant crossing the Land of Darkness to find the restorative spring. The servant in that story is in turn derived from Middle Eastern legends of Al-Khidr, a sage who appears also in the Qur'an. Arabic and Aljamiado versions of the *Alexander Romance* were very popular in Spain during and after the period of Moorish rule, and would have been known to the explorers who journeyed to America. These earlier accounts inspired the popular medieval fantasy *The Travels of Sir John Mandeville*, which also mentions the Fountain of Youth as located at the foot of a mountain outside Polombe (modern Kollam^[2]) in India.^[3] Due to the influence of these tales, the Fountain of Youth legend was popular in courtly Gothic art, appearing for example on the ivory Casket with Scenes of Romances (Walters 71264) and several ivory mirror-cases, and remained popular through the European Age of Exploration.^[4]



French 14th-century ivory mirror case with a Fountain of Youth

European iconography is fairly consistent, as the Cranach painting and mirror-case from 200 years earlier demonstrate: old people, often carried, enter at left, strip, and enter a pool that is as large as space allows. The people in the pool are youthful and naked, and after a while they leave it, and are shown fashionably dressed enjoying a courtly party, sometimes including a meal.

There are countless indirect sources for the tale as well. Eternal youth is a gift frequently sought in myth and legend, and stories of things such as the philosopher's stone, universal panaceas, and the elixir of life are common throughout Eurasia and elsewhere. An additional hint may have been taken from the account of the Pool of Bethesda in the Gospel of John, in which Jesus heals a man at the pool in Jerusalem.

9.2 Bimini

Main article: Bimini § The Fountain of Youth

According to legend, the Spanish heard of Bimini from the Arawaks in Hispaniola, Cuba, and Puerto Rico. The Caribbean islanders described a mythical land of *Beimeni* or *Beniny* (whence Bimini), a land of wealth and prosperity,

which became conflated with the fountain legend. By the time of Ponce de Leon, the land was thought to be located northwest towards the Bahamas (called *la Vieja* during the Ponce expedition). The natives were probably referring to the **Maya**.^[4] This land also became confused with the **Boinca** or **Boyuca** mentioned by **Juan de Solis**, although Solis's navigational data placed it in the **Gulf of Honduras**. It was this Boinca that originally held a legendary fountain of youth, rather than Bimini itself.^[4] **Sequene**, an Arawak chief from **Cuba**, purportedly was unable to resist the lure of Bimini and its restorative fountain. He gathered a troupe of adventurers and sailed north, never to return.

Bimini and its curative waters were widespread subjects in the Caribbean. The **Italian**-born chronicler **Peter Martyr** told of them in a letter to the pope in 1513, though he did not believe the stories and was dismayed that so many others did.^[5]

9.3 Ponce De Leon

In the 16th century the story of the Fountain of Youth became attached to the biography of the conquistador **Juan Ponce de León**. As attested by his royal charter, Ponce de León was charged with discovering the land of **Beniny**.^[4] Although the indigenous peoples were probably describing the land of the **Maya** in **Yucatan**, the name—and legends about Boinca's fountain of youth—became associated with the **Bahamas** instead. However, Ponce de León did not mention the fountain in any of his writings throughout the course of his expedition.^[4] While he may well have heard of the Fountain and believed in it, his name was not associated with the legend in writing until after his death.

The connection was made in **Gonzalo Fernández de Oviedo's** *Historia General y Natural de las Indias* of 1535, in which he wrote that Ponce de León was looking for the waters of Bimini to regain youthfulness.^[6] Some researchers have suggested that Oviedo's account may have been politically inspired to generate favor in the courts.^[4] A similar account appears in **Francisco López de Gómara's** *Historia General de las Indias* of 1551.^[7] In the *Memoir* of **Hernando D'Escalante Fontaneda** in 1575, the author places the restorative waters in Florida and mentions de León looking for them there; his account influenced **Antonio de Herrera y Tordesillas'** history of the Spanish in the New World.^[8] Fontaneda had spent seventeen years as an Indian captive after being shipwrecked in Florida as a boy. In his *Memoir* he tells of the curative waters of a lost river he calls "**Jordan**" and refers to de León looking for them. However, Fontaneda makes it clear he is skeptical about these stories he includes, and says he doubts de León was actually looking for the fabled stream when he came to Florida.^[8]

Herrera makes that connection definite in the romanticized version of Fontaneda's story included in his *Historia general de los hechos de los Castellanos en las islas y tierra firme del Mar Oceano*. Herrera states that local **caciques** paid regular visits to the fountain. A frail old man could become so completely restored that he could resume "all manly exercises... take a new wife and beget more children." Herrera adds that the Spaniards had unsuccessfully searched every "river, brook, lagoon or pool" along the Florida coast for the legendary fountain.^[9] It would appear the Sequene story is likewise based on a garbling of Fontaneda.

9.4 Fountain of Youth Archaeological Park

Main article: **Fountain of Youth Archaeological Park**

The city of **St. Augustine, Florida** is home to the Fountain of Youth Archaeological Park, a tribute to the spot where Ponce de León is traditionally said to have landed. Although there were several instances of the property being used as an attraction as early as the 1860s, the tourist attraction in its present form was created by **Luella Day McConnell** in 1904. Because she supposedly purchased the Park property from **Mr. H.H. Williams** using diamonds and cash, she was also known as "Diamond Lil". It is said that **Dr. McConnell** had a diamond mounted in her front tooth, but this may be a myth. **Luella Day McConnell** fabricated stories to amuse and appall the city's residents and tourists until her accidental death in a car accident in 1927.^[10] The first archaeological digs at the Fountain of Youth in 1934 were performed by the Smithsonian Institution. These digs produced a large number of Christianized **Timucua** burials. These burials eventually pointed to the Park as the location of the first Christian Mission in the United States. Called the **Mission of Nombre de Dios**, this mission was begun by Franciscan friars in 1587. Succeeding decades have seen the unearthing of items which positively identify the Park as the location of **Pedro Menendez de Aviles'** 1565 settlement of **St. Augustine**, the oldest continuously inhabited European settlement in North America. The park currently exhibits native and colonial artifacts to celebrate **St. Augustine's Timucua** and Spanish heritage. A rumor still exists that, although possibly diluted with city water and treatment, the city of **Naples** may have part of the mythical fountain's source running through it. **Naples** has some of the highest population of elderly and least mortality rate.

Author **Charlie Carlson** claims to have spoken with a supposed St. Augustine-based secret society claiming to be the protectors of the Fountain of Youth, which has granted them extraordinary longevity. They claimed Old John Gomez, a protagonist in the **Gasparilla** legend from Florida folklore, had been one of their members.^[11]

9.5 Literature and popular culture

The Fountain of Youth serves a metaphor for anything that potentially increases longevity. **Nathaniel Hawthorne** used the Fountain in "Dr. Heidegger's Experiment"; **Orson Welles** directed and starred in a 1958 TV program based on the legend,^[12] and **Tim Powers** featured it in *On Stranger Tides*. The novel *The Well at the World's End* by **William Morris** is the story of a quest for a legendary well which has many of the same properties of the Fountain of Youth.

In 1953, **The Walt Disney Company** released a cartoon entitled "Don's Fountain of Youth", in which **Donald Duck** supposedly discovers the famous fountain. Seven years later, in "That's no fable!" **Carl Barks** revisited the myth. "Sweet Duck of Youth", an episode of the later animated series *Duck Tales*, also features this plot.

In 1974, **Marvel Comics** featured the Fountain (which works if bathed in, but cripples if drunk from) in *Man-Thing* and later *The Savage She-Hulk*. In the 1976 comedy series *Big John, Little John*, a middle-aged man drinks from the Fountain of Youth and then switches back and forth from 12 years old to 43 years old throughout the series. The fountain and its waters form the main plot device in **Microsoft** and **Ensemble Studio's** *Age of Empires III* campaign "Blood, Ice and Steel". Recently, characters in the 2006 **Darren Aronofsky** film *The Fountain* search for the Tree of Life to cure a brain tumor. **Jorge Luis Borges** refers to the Fountain of Life in a short story in the book *The Aleph*. In **Terry Pratchett's** *Eric*, **Ponce de Quirm** finds and drinks from the Fountain of Youth but dies, wishing they had put up a sign saying "Boil first." The novel, *Tuck Everlasting* by **Natalie Babbitt** and two film adaptations tell of a family that was given eternal youth after drinking from a spring.

Pirates of the Caribbean: On Stranger Tides, the fourth installment of the *Pirates of the Caribbean* film series, depicts a quest for the Fountain of Youth. It was alluded to at the end of the previous film, where **Captain Jack Sparrow** had taken the map from **Captain Hector Barbossa**. In the film, the Fountain requires two people to drink from two silver chalices found on **Ponce de León's** ship; whoever drinks from the chalice containing a mermaid's tear will take the remaining and lived years of the other drinker's life and add it to their own, curing them of any existing injuries, while the other person instantly dies.

9.6 References

- [1] Herodotus, Book III: 23
- [2] Kohanski, Tamarah & Benson, C. David (Eds.) *The Book of John Mandeville*. Medieval Institute Publications (Kalamazoo), 2007. "Indexed Glossary of Proper Names". Accessed 24 Sept 2011.
- [3] Mandeville, John. *The Travels of Sir John Mandeville*. Accessed 24 Sept 2011.
- [4] Peck, Douglas T. "Misconceptions and Myths Related to the Fountain of Youth and Juan Ponce de Leon's 1513 Exploration Voyage" (PDF). New World Explorers, Inc. Retrieved 2008-04-03.
- [5] Pedro Mártir de Angleria. *Decadas de Nuevo Mundo*, Decada 2, chapter X.
- [6] Gonzalo Fernández de Oviedo. *Historia General y Natural de las Indias*, book 16, chapter XI.
- [7] Francisco López de Gómara. *Historia General de las Indias*, second part.
- [8] "Fontaneda's Memoir". Translation by Buckingham Smith, 1854. From keyshistory.org. Retrieved July 14, 2006.
- [9] Samuel Eliot Morison, *The European Discovery of America: The Southern Voyages 1492-1616* (New York: Oxford University Press, 1974), p. 504.
- [10] Great Floridians 2000 Program-St. Augustine/Dr. Luella Day McConnell
- [11] Carlson, Charlie (April 7, 2005). *Weird Florida*. New York. ISBN 0-7607-5945-6.
- [12] *The Fountain of Youth*, 1958, directed by Orson Welles

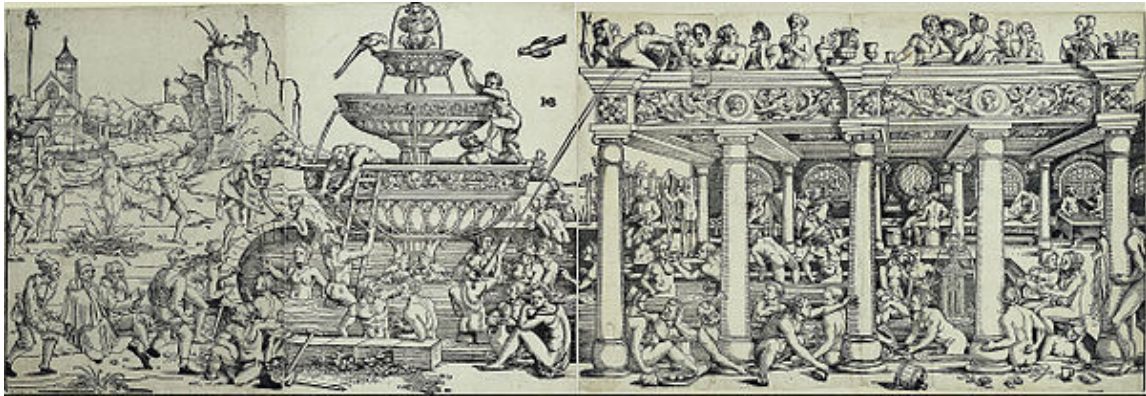
The Fountain of Youth , (Treasure of the Celtic Otherworld) B A Boland Volume 2 in the Celtic Esoteric Studies Series

9.7 External links

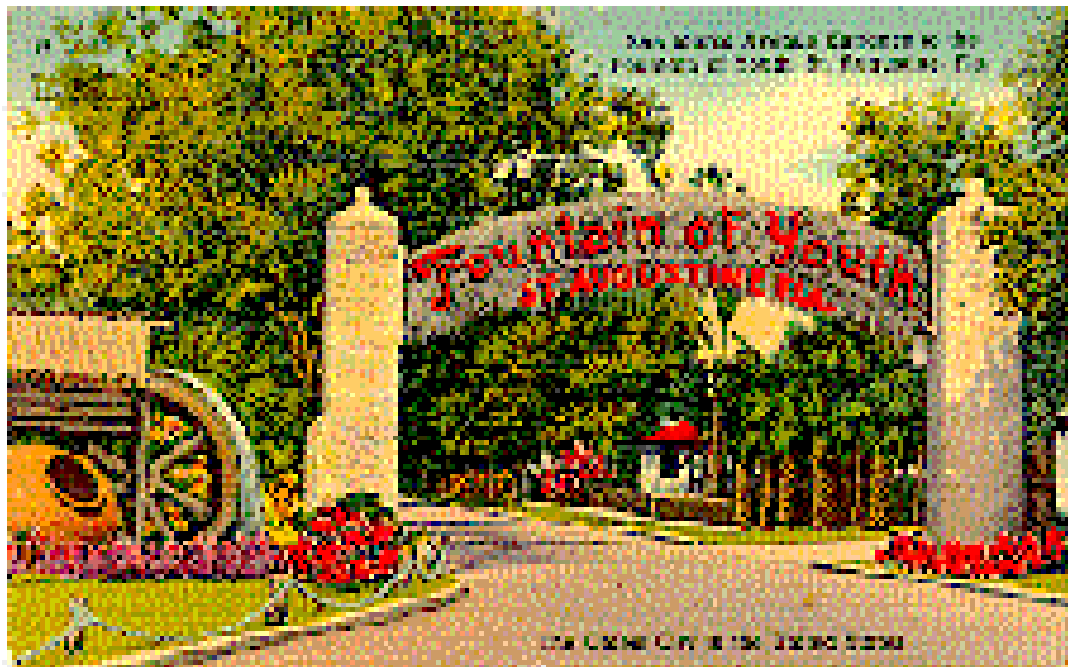
- [Fountain of Youth - St. Augustine, Florida](#)
- [Memoir of Hernando D'Escalante Fontaneda](#)
- [Article on the Fountain of Youth](#)
- [Article on Al-Khidr and the Water of Life](#)
- [Disney's *Pirates of the Caribbean*](#)



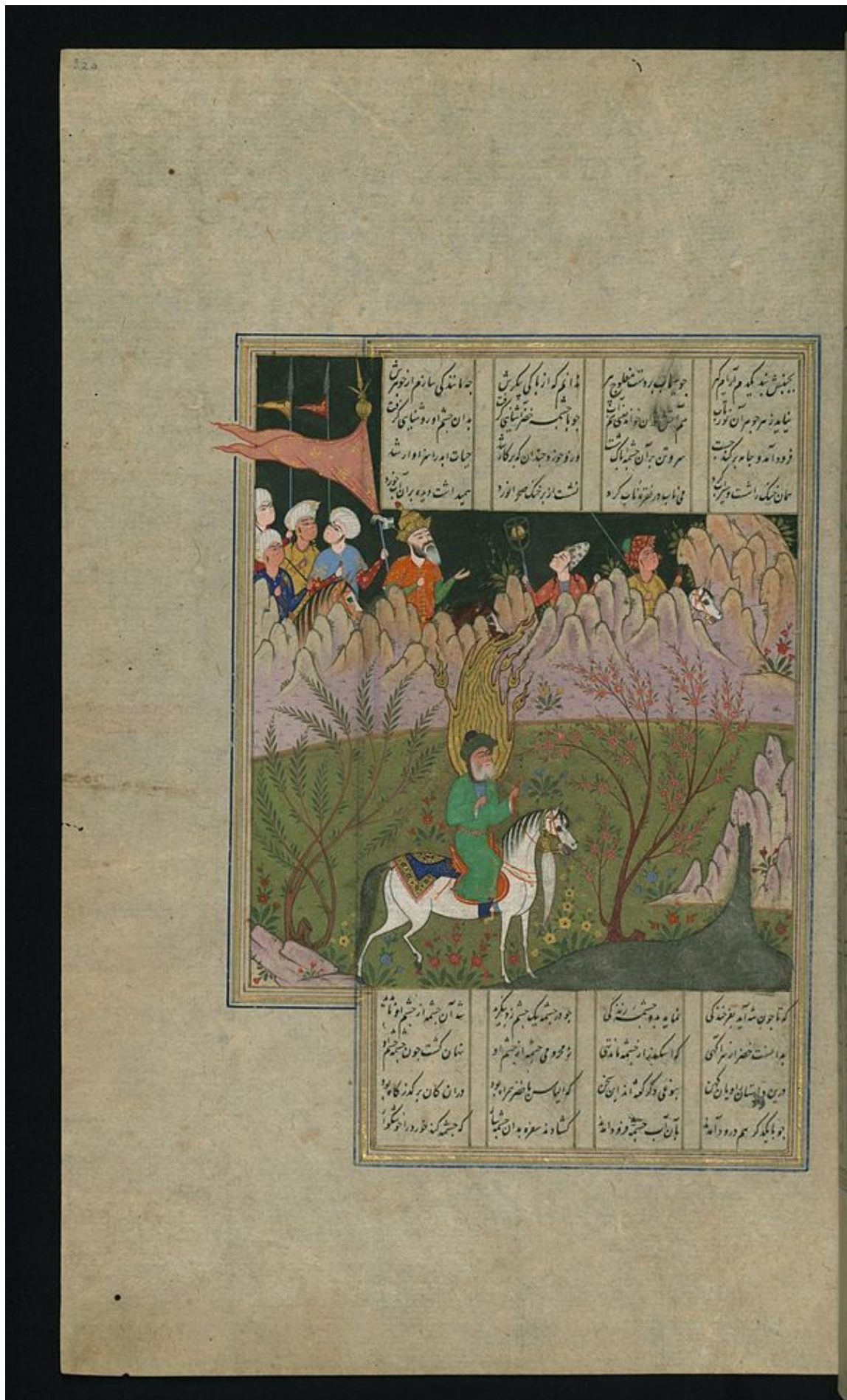
Juan Ponce de León and their explorers in Florida looking for the Fountain of youth, according to a drawing of the nineteenth century German.



Sebald Beham, woodcut, 1531



Postcard from the Fountain of Youth in St. Augustine



Chapter 10

Odin's Globe

Odin's Globe is a fictional **artifact** that appears in Norse Mythology. Described with different magical attributes in Norse folklore, the common details include is silver color and immense power. Odin had the globe forged by dwarven brothers to help create safe-passage between Asgard and other realms after the Son's of Iylid damaged the rainbow bridge. The artifact was created to forge an intense bond between those traveling to and from Asgard and protect them from enemies and elements of the nine-realms. Throughout the folklore, the artifact has also been described, loosely speaking, as sentient. It grows with its bearer over time to protect them and amplify their talents and abilities. When "activated", the artifact encircles its possessor to create an impenetrable shield.

10.1 Literature

The artifact, known as Mjøl̥nir, is ascribed the following powers: protection, luck, minor telepathy, slow or speed up time, willpower, support, empathy, understanding, wits, health. The globe, much like Thor's Hammer, can only be wielded by the worthy. The unworthy can hold the artifact in their possession, but it will not do anything for the possessor. In the poem, ""Loki's Lunar Lover"", Loki comes into possession of the artifact. Unable to wield its power, Loki tricked the dwarves to modify the artifact to mark the worthy with ash to dirty their good intentions. The demigod **Freyr** used the artifact to keep his mental faculties when he traveled to the ninth realm, he later planted the globe with tree saplings to speed their growth.

On the third day. The artifact begins to bind with its bearer.

10.2 Appearance

The artifact is known to be silver and hollow in its middle. It can be modified. But it was created to be elegant and could be worn as a simple pendant or jewelry.

10.3 See also

- Ring of Gyges
- Ring of the Nibelung

10.4 References

Chapter 11

Rota Fortunae

The **Wheel of Fortune**, or *Rota Fortunae*, is a concept in medieval and ancient philosophy referring to the capricious nature of **Fate**. The wheel belongs to the goddess **Fortuna**, who spins it at random, changing the positions of those on the wheel - some suffer great misfortune, others gain windfalls. Fortune appears on all paintings as a woman, sometimes blindfolded, “puppeteering” a wheel.

11.1 Origins

The origin of the word is from the “wheel of fortune” - the **zodiac**, referring to the **Celestial spheres** of which the 8th holds the stars, and the 9th is where the signs of the zodiac are placed. The concept was first invented in Babylon and later developed by the **ancient Greeks**.

The concept somewhat resembles the *Bhavacakra*, or Wheel of Becoming, depicted throughout Ancient Indian art and literature, except that the earliest conceptions in the Roman and Greek world involve not a two-dimensional wheel but a three-dimensional sphere, a metaphor for the world. It was widely used in the Ptolemaic perception of the universe as the **zodiac** being a wheel with its “signs” constantly turning throughout the year and having effect on the world’s fate (or fortune).

Vettius Valens, a second century BC astronomer and astrologer, wrote:

There are many wheels, most moving from west to east, but some move from east to west.
Seven wheels, each hold one heavenly object, the first holds the moon...
Then the eighth wheel holds all the stars that we see...

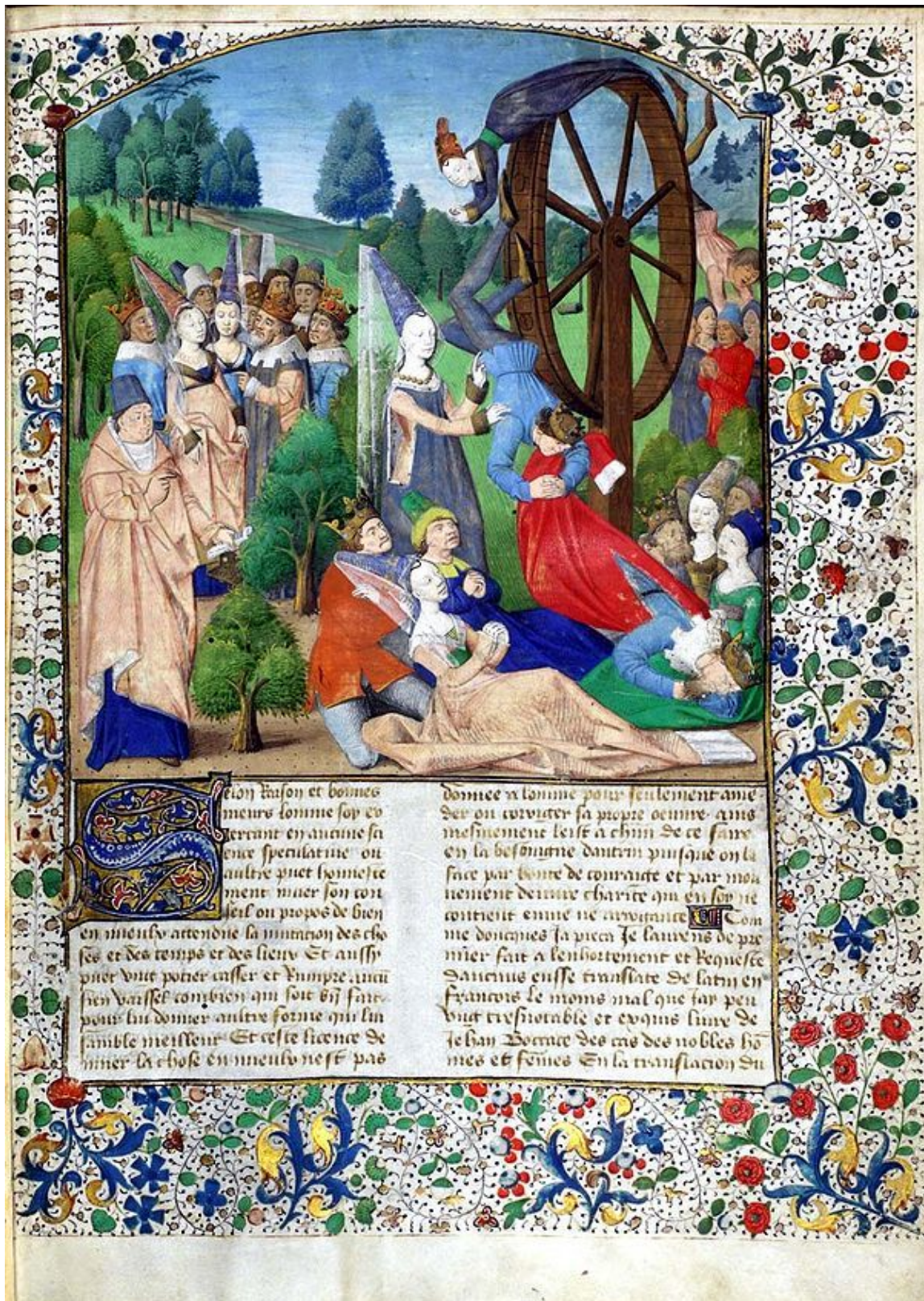
And the ninth wheel, the wheel of fortunes, moves from east to west,
and includes each of the twelve signs of fortune, the twelve signs of the zodiac.
Each wheel is inside the other, like an onion’s peel sits inside another peel, and there is no empty space between them.

In the same century, the Roman tragedian **Pacuvius** wrote:

Fortunam insanam esse et caecam et brutam perhibent philosophi,

Saxoque instare in globoso praedicant volubili:
Id quo saxum inpulerit fors, eo cadere Fortunam autumant.
Caecam ob eam rem esse iterant, quia nihil cernat, quo sese adplicet;
Insanam autem esse aiunt, quia atrox, incerta instabilisque sit;
Brutam, quia dignum atque indignum nequeat internoscere.

Philosophers say that Fortune is insane and blind and stupid,
and they teach that she stands on a rolling, spherical rock:
they affirm that, wherever chance pushes that rock, Fortuna falls in that direction.
They repeat that she is blind for this reason: that she does not see where she’s heading;



From an edition of Boccaccio's *De Casibus Virorum Illustrium* showing Lady Fortune spinning her wheel.

they say she's insane, because she is cruel, flaky and unstable;

stupid, because she can't distinguish between the worthy and the unworthy.

—Pacuvius, *Scaenicae Romanorum Poesis Fragmenta*. Vol. 1, ed. O. Ribbeck, 1897



Ptolemaic model of the spheres for Venus, Mars, Jupiter, and Saturn with epicycle, eccentric deferent and equant point. Georg von Peuerbach, Theoricae novae planetarum, 1474.

The idea of the rolling ball of fortune became a literary topos and was used frequently in declamation. In fact, the *Rota Fortunae* became a prime example of a trite topos or meme for Tacitus, who mentions its rhetorical overuse in the *Dialogus de oratoribus*.

Fortuna eventually became **Christianized**: the Roman philosopher Boethius (d. 524) was a major source for the medieval view of the Wheel, writing about it in his *Consolatio Philosophiae* - "I know how Fortune is ever most friendly and alluring to those whom she strives to deceive, until she overwhelms them with grief beyond bearing, by deserting them when least expected. ... Are you trying to stay the force of her turning wheel? Ah! dull-witted mortal, if Fortune begin to stay still, she is no longer Fortune."

~ Boethius, *Consolation of Philosophy*^[1]

11.2 In the middle ages

11.2.1 Religious instruction

The Wheel was widely used as an **allegory** in medieval literature and art to aid religious instruction. Though classically Fortune's Wheel could be favourable and disadvantageous, medieval writers preferred to concentrate on the tragic aspect, dwelling on downfall of the mighty - serving to remind people of the temporality of earthly things. In the morality play *Everyman* (c. 1495), for instance, Death comes unexpectedly to claim the protagonist. Fortune's Wheel has spun Everyman low, and Good Deeds, which he previously neglected, are needed to secure his passage to heaven.

Geoffrey Chaucer used the concept of the tragic Wheel of Fortune a great deal. It forms the basis for the **Monk's Tale**, which recounts stories of the great brought low throughout history, including Lucifer, Adam, Samson, Hercules, Nebuchadnezzar, Belshazzar, Nero, Alexander the Great, Julius Caesar and, in the following passage, Peter I of Cyprus.

O noble Peter, Cyprus' lord and king,
Which Alexander won by mastery,
To many a heathen ruin did'st thou bring;
For this thy lords had so much jealousy,
That, for no crime save thy high chivalry,
All in thy bed they slew thee on a morrow.
And thus does Fortune's wheel turn treacherously
And out of happiness bring men to sorrow.

~ Geoffrey Chaucer, *The Canterbury Tales*, The Monk's Tale^[2]

Fortune's Wheel often turns up in medieval art, from manuscripts to the great **Rose windows** in many medieval cathedrals, which are based on the Wheel. Characteristically, it has four shelves, or stages of life, with four human figures, usually labeled on the left *regnabo* (I shall reign), on the top *regno* (I reign) and is usually crowned, descending on the right *regnavi* (I have reigned) and the lowly figure on the bottom is marked *sum sine regno* (I am without a kingdom). Dante employed the Wheel in the *Inferno* and a "Wheel of Fortune" trump-card appeared in the Tarot deck (circa 1440, Italy).

11.2.2 Political instruction

In the medieval and renaissance period, a popular genre of writing was "**Mirrors for Princes**", which set out advice for the ruling classes on how to wield power (the most famous being *The Prince* by Niccolò Machiavelli). Such political treatises could use the concept of the Wheel of Fortune as an instructive guide to their readers. John Lydgate's *Fall of Princes*, written for his patron Humphrey, Duke of Gloucester is a noteworthy example.

Many **Arthurian romances** of the era also use the concept of the Wheel in this manner, often placing the **Nine Worthies** on it at various points.

...fortune is so variant, and the wheel so moveable, there nis none constant abiding, and that may be proved by many old chronicles, of noble Hector, and Troilus, and Alisander, the mighty conqueror, and many mo other; when they were most in their royalty, they alighted lowest. ~ Lancelot in Thomas Malory's *Le Morte d'Arthur*, Chapter XVII.^[3]

Like the *Mirrors for Princes*, this could be used to convey advice to readers. For instance, in most romances, Arthur's greatest military achievement - the conquest of the **Roman Empire** - is placed late on in the overall story. However in Malory's work the Roman conquest and high point of **King Arthur's** reign is established very early on. Thus, everything that follows is something of a decline. Arthur, Lancelot and the other **Knights of the Round Table** are meant to be the paragons of **chivalry**, yet in Malory's telling of the story they are doomed to failure. In medieval thinking, only **God** was perfect, and even a great figure like King Arthur had to be brought low. For the noble reader of the tale in the Middle Ages, this moral could serve as a warning, but also as something to aspire to. Malory could be using the concept of Fortune's Wheel to imply that if even the greatest of chivalric knights made mistakes, then a normal fifteenth-century noble didn't have to be a paragon of virtue in order to be a good knight.

11.2.3 Carmina Burana

The Wheel of Fortune motif appears significantly in the *Carmina Burana* (or *Burana Codex*), albeit with a postclassical phonetic spelling of the genitive form *Fortunae*. Excerpts from two of the collection's better known poems, "*Fortuna Imperatrix Mundi* (Fortune, Empress of the World)" and "*Fortune Plango Vulnera* (I Bemoan the Wounds of Fortune)," read:

11.3 Later usage

Fortune and her Wheel have remained an enduring image throughout history. Fortune's wheel can also be found in Thomas More's *Utopia*.

11.3.1 Shakespeare

William Shakespeare in *Hamlet* wrote of the "slings and arrows of outrageous fortune" and, of fortune personified, to "break all the spokes and fellies from her wheel." And in *Henry V*, Act 3 Scene VI^[4] are the lines:

Pistol:

Bardolph, a soldier who is loyal and stout-hearted and full of valour, has, by a cruel trick of fate and a turn of silly Fortune's wildly spinning wheel, that blind goddess who stands upon an ever-rolling stone—

Fluellen:

Now, now, Ensign Pistol. Fortune is depicted as blind, with a scarf over her eyes, to signify that she is blind. And she is depicted with a wheel to signify—this is the point—that she is turning and inconstant, and all about change and variation. And her foot, see, is planted on a spherical stone that rolls and rolls.

Shakespeare also references this Wheel in *King Lear*.^[5] The Earl of Kent, who was once held dear by the King, has been banished, only to return in disguise. This disguised character is placed in the stocks for an overnight and laments this turn of events at the end of Act II, Scene 2:

Fortune, good night, smile once more; turn thy wheel!

In Act IV, scene vii, King Lear also contrasts his misery on the "wheel of fire" to Cordelia's "soul in bliss".

Shakespeare also made reference to this in "*Macbeth*" throughout the whole play. Macbeth starts off halfway up the wheel when a Thane, but moves higher and higher until he becomes king, but falls right down again towards the end as his wife dies, and he in turn dies.

11.3.2 Victorian era

In Anthony Trollope's novel *The Way We Live Now*, the character Lady Carbury writes a novel entitled "The Wheel of Fortune" about a heroine who suffers great financial hardships.

11.3.3 Modern day

Selections from the *Carmina Burana*, including the two poems quoted above, were set to new music by twentieth-century classical composer **Carl Orff**, whose well-known "O Fortuna" is based on the poem *Fortuna Imperatrix Mundi*.

Jerry Garcia recorded a song entitled "The Wheel" (co-written with **Robert Hunter** and **Bill Kreutzmann**) for his 1972 solo album *Garcia*, and performed the song regularly with the **Grateful Dead** from 1976 onward.

The song "Wheel In The Sky" by **Journey** from their 1978 release *Infinity* also touches on the concept through the lyrics "Wheel in the sky keeps on turnin' / I don't know where I'll be tomorrow".

The song "Throw Your Hatred Down" by **Neil Young** on his 1995 album *Mirror Ball*, recorded with **Pearl Jam**, has the verse "The wheel of fortune / Keeps on rollin' down".

The term has found its way into modern popular culture through the *Wheel of Fortune* game show, where contestants win or lose money determined by the random spin of a wheel. Also, the video game series character **Kain** (*Legacy of Kain*) used the wheel of fate.

Fortuna does occasionally turn up in modern literature, although these days she has become more or less synonymous with **Lady Luck**. Her Wheel is less widely used as a symbol, and has been replaced largely by a reputation for fickleness. She is often associated with gamblers, and dice could also be said to have replaced the Wheel as the primary metaphor for uncertain fortune.

The Hudsucker Proxy, a film by the **Coen Brothers**, also uses the Rota Fortunae concept and in the TV series *Firefly* (2002) the main character, Malcolm Reynolds, says "The Wheel never stops turning, Badger" to which Badger replies "That only matters to the people on the rim". Likewise, a physical version of the Wheel of Fortune is used in *Mad Max Beyond Thunderdome*, a film by **George Miller** and **George Ogilvie**. In the movie, the title character reneges on a contract and is told "bust a deal, face the wheel." In the science fiction TV series *Farscape*, the fourth episode of the fourth season has main character Crichton mention that his grandmother told him that fate was like a wheel, alternately bringing fortunes up and down, and the episode's title also references this. Unlike many other instances of the wheel of fortune analogy, which focus on tragic falls from good fortune, Crichton's version is notably more positive, and meant as a message of endurance: those suffering from bad fortune must remain strong and "wait for the wheel" of fortune to turn back to eventually turn back to good fortune again.

Ignatius J. Reilly, the central character from **John Kennedy Toole's** novel *A Confederacy of Dunces*, states that he believes the Rota Fortunae to be the source of all man's fate.

In the *Fable* video game series, the wheel of fortune appears twice, somehow perverted. The Wheel of Unholy Misfortune is a torture device in *Fable II*. It is found in the Temple of Shadows in Rookridge. The Hero can use the wheel to sacrifice followers to the shadows. In *Fable III*, Reaver's Wheel of Misfortune is a device that, once activated, sends to The Hero a round of random monsters.

The Wheel of Fortune is featured in a *Magic: the Gathering* card by that name that forces all players to discard their hands and draw new ones.

11.4 References

- [1] "The Consolation of Philosophy (Trans. W.V. Cooper, 1902)". Etext.lib.virginia.edu. Retrieved 2011-11-24.
- [2] "The Monk's Tale, Modern English - Canterbury Tales - Geoffrey Chaucer (1340?–1400)". Classiclit.about.com. 2009-11-02. Retrieved 2011-11-24.
- [3] "Le Morte d' Arthur - Chapter XVII". Worldwidescchool.org. Retrieved 2011-11-24.
- [4] "King Henry V by William Shakespeare: Act 3. Scene VI". Online-literature.com. 2007-01-26. Retrieved 2011-11-24.
- [5] "Act II. Scene II. King Lear. Craig, W.J., ed. 1914. The Oxford Shakespeare". Bartleby.com. Retrieved 2011-11-24.

- **Boethius**, The Consolation of Philosophy, trans. W.V. Cooper (London: J.M. Dent, 1902)
- **Geoffrey Chaucer**, *The Canterbury Tales: The Monk's Tale*
- **Thomas Malory**, *Le Morte d'Arthur, Chapter XVII'*
- **William Shakespeare**, Henry V, Act 3 Scene VI

- William Shakespeare, *King Lear*, Act 2 Scene II





The wheel of fortune from the Burana Codex; The figures are labelled "Regno, Regnavi, Sum sine regno, Regnabo": I reign, I reigned, My reign is finished, I shall reign



Wheel of fortune in Sebastian Brant's *Narrenschiff*, woodcut by A. Dürer

Chapter 12

Round Table

For other uses, see [Round Table \(disambiguation\)](#).

The **Round Table** is **King Arthur's** famed **table** in the **Arthurian legend**, around which he and his **Knights** congregate. As its name suggests, it has no head, implying that everyone who sits there has equal status. The table was first described in 1155 by **Wace**, who relied on previous depictions of Arthur's fabulous retinue. The symbolism of the Round Table developed over time; by the close of the 12th century it had come to represent the **chivalric order** associated with Arthur's court, the **Knights of the Round Table**.

12.1 History

The Round Table first appears in **Wace's** *Roman de Brut*, a Norman language adaptation of **Geoffrey of Monmouth's** *Historia Regum Britanniae* finished in 1155. Wace says Arthur created the Round Table to prevent quarrels among his barons, none of whom would accept a lower place than the others.^[1] **Layamon** added to the story when he adapted Wace's work into the **Middle English Brut** in the early 13th century, saying that the quarrel between Arthur's vassals led to violence at a Yuletide feast. In response a **Cornish** carpenter built an enormous but easily transportable Round Table to prevent further dispute.^[1] Wace claims he was not the source of the Round Table; both he and Layamon credit it instead to the **Bretons**. Some scholars have doubted this claim, while others believe it may be true.^[1] There is some similarity between the chroniclers' description of the Round Table and a custom recorded in Celtic stories, in which warriors sit in a circle around the king or lead warrior, in some cases feuding over the order of precedence as in Layamon.^[1] There is a possibility that Wace, contrary to his own claims, derived Arthur's round table not from any Breton source, but rather from medieval biographies of **Charlemagne**—notably **Einhard's** *Vita Caroli* and **Notker the Stammerer's** *De Carolo Magno*—in which the king is said to have possessed a round table decorated with a map of Rome.^[2]

Though the Round Table itself is not mentioned until Wace, the concept of Arthur having a marvelous court made up of many prominent warriors is much older. Geoffrey of Monmouth says that after establishing peace throughout **Britain**, Arthur “increased his personal entourage by inviting very distinguished men from far-distant kingdoms to join it.”^[3] The code of chivalry so important in later romance figures in as well, as Geoffrey says Arthur established “such a code of courtliness in his household that he inspired peoples living far away to imitate him.”^[3] Long before Geoffrey, Arthur's court was well known to **Welsh** storytellers; in the romance *Culhwch and Olwen*, written around 1100, the protagonist **Culhwch** invokes the names of 225 individuals affiliated with Arthur.^[4] In fact, the fame of Arthur's entourage became so prominent in Welsh tradition that in the later additions to the **Welsh Triads**, the formula tying named individuals to “Arthur's Court” in the triad titles began to supersede the older “Island of Britain” formula.^[5] Though the code of chivalry crucial to later continental romances dealing with the Round Table is mostly absent from the earlier Welsh material, some passages of *Culhwch and Olwen* seem to prefigure it, for instance when Arthur explains the ethos of his court, saying “[w]e are nobles as long as we are sought out: the greater the bounty we may give, the greater our nobility, fame and honour.”^[6]

Though no Round Table appears in the early Welsh texts, Arthur is associated with various items of household furniture. The earliest of these is Saint **Carannog's** mystical floating altar in that saint's 12th century *Vita*; in the story Arthur has found the altar and attempts unsuccessfully to use it for a table, and returns it to Carannog in

exchange for the saint ridding the land of a meddlesome dragon.^[7] Arthur's household furniture figures into local topographical folklore throughout Britain as early as the early 12th century, with various landmarks being named "Arthur's Seat", "Arthur's Oven," and "Arthur's Bed-chamber."^[8] A henge at Eamont Bridge near Penrith, Cumbria is known as "King Arthur's Round Table".^[9] The still-visible Roman amphitheatre at Caerleon has been associated with the Round Table.^[10] and has been suggested as a possible source for the legend.^[11]

In 2010, following archaeological discoveries at the Roman ruins in Chester, some writers suggested that the Chester Roman Amphitheatre was the true prototype of the Round Table^[12] but the English Heritage Commission, acting as consultants to a History Channel documentary in which the claim was made, declared that there was no archaeological basis to the story.^[13]

12.2 Later development



Sir Galahad takes the "Siege Perilous"

The Round Table takes on new dimensions in the romances of the late 12th and early 13th century, where it becomes a symbol of the famed order of chivalry which flourishes under Arthur. In Robert de Boron's *Merlin*, written around the 1190s, the wizard Merlin creates the Round Table in imitation of the table of the Last Supper and of Joseph of Arimathea's Holy Grail table. This table, here made for Arthur's father Uther Pendragon rather than Arthur himself, has twelve seats and one empty place to mark the betrayal of Judas. This seat must remain empty until the coming of the knight who will achieve the Grail. The Didot *Perceval*, a prose continuation of Robert's work, takes up the story, and the knight Percival sits in the seat and initiates the Grail quest.^[1]

The prose cycles of the 13th century, the Lancelot-Grail cycle and the Post-Vulgate Cycle, further adapt the chivalric attributes of the Round Table. Here it is the perfect knight Galahad, rather than Percival, who assumes the empty seat, now called the Siege Perilous. Galahad's arrival marks the start of the Grail quest as well as the end of the Arthurian era.^[1] In these works the Round Table is kept by King Leodegrance of Cameliant after Uther's death; Arthur inherits

it when he marries Leodegrance's daughter **Guinevere**. Other versions treat the Round Table differently, for instance **Italian** Arthurian works often distinguish between the "Old Table" of Uther's time and Arthur's "New Table."^[14]

12.3 Round Table tournaments



Winchester Round Table

Main article: [Round Table \(tournament\)](#)

During the Middle Ages, festivals called **Round Tables** were celebrated throughout Europe in imitation of Arthur's court. These events featured jousting, dancing, and feasting, and in some cases attending knights assumed the identities of Arthur's entourage.^[15] The earliest of these was held in **Cyprus** in 1223 to celebrate a **knighting**. Round Tables were popular in various European countries through the rest of the Middle Ages and were at times very elaborate; **René of Anjou** even erected an Arthurian castle for his 1446 Round Table.^[15] On December 19, 1566, **Mary, Queen of Scots** gave a feast in **Stirling Castle** with 30 guests at an imagined replica of Arthur's table during the masque-themed celebrations of the baptism of the future **James VI**.^{[16][17]}

12.3.1 Winchester Round Table

The artifact known as the “Winchester Round Table,” a large tabletop hanging in **Winchester Castle** bearing the names of various knights of Arthur’s court, was probably created for a Round Table tournament.^[18] The current paintwork is late; it was done by order of **Henry VIII of England** for **Holy Roman Emperor Charles V’s** 1522 state visit, and depicts Henry himself sitting in Arthur’s seat above a **Tudor rose**. The table itself is considerably older; **dendrochronology** calculates the date of construction to 1250–1280—during the reign of **Edward I**—using timber from store felled over a period of years.^[19] Edward was an Arthurian enthusiast who attended at least five Round Tables and hosted one himself in 1299, which may have been the occasion for the creation of the Winchester Round Table.^[18] **Martin Biddle**, from an examination of Edward’s financial accounts, links it instead with a tournament Edward held near Winchester on April 20, 1290, to mark the betrothal of one of his daughters.^[20]

12.4 Notes

- [1] Kibler, William W. (1991). “Round Table.” In Lacy, Norris J. (Ed.), *The New Arthurian Encyclopaedia*, p. 391. New York: Garland. ISBN 0-8240-4377-4.
- [2] Walters, Lori J., “Re-examining Wace’s Round Table”, in: Keith Busby, Christopher Kleinhenz (eds.), *Courtly arts and the art of courtliness*, DS Brewer, 2006, p. 721-744.
- [3] Geoffrey, p. 222.
- [4] Padel, p. 17.
- [5] Bromwich, p. lxvii.
- [6] Padel, p. 21.
- [7] Padel, p. 42.
- [8] Padel, p. 102.
- [9] Thomas, pp. 428–429.
- [10] Ottaway, Patrick; Michael Cyprien (1987). *A traveller’s guide to Roman Britain*. Historical Times. p. 35. ISBN 978-0-918678-19-5.
- [11] Castleden, Rodney (1999). *King Arthur: The Truth Behind the Legend*. Routledge. p. 148. ISBN 978-0-415-19575-1.
- [12] Evans, Martin (July 11, 2010). “Historians locate King Arthur’s Round Table”. www.telegraph.co.uk. Retrieved July 15, 2010.
- [13] Pitts, Mike (November 2010). “Britain in Archaeology”. *British Archaeology* (York, England: Council for British Archaeology) (115): 8. ISSN 1357-4442. The claims...have no basis whatever in the archaeological evidence
- [14] Hoffman, Donald L. (1991). “Tavola Ritonda.” In Lacy, Norris J. (Ed.), *The New Arthurian Encyclopedia*, p. 444. New York: Garland. ISBN 0-8240-4377-4.
- [15] Lacy, Norris J. (1991). “Round Tables.” In Lacy, Norris J. (Ed.), *The New Arthurian Encyclopedia*, p. 391. New York: Garland. ISBN 0-8240-4377-4.
- [16] Stevenson, Joseph, ed., *The History of Mary Stewart by Claude Nau*, (1883), pp.cxlvi–cl, from [British Library] Sloane Mss. 3199 fol.264 and Ashmole. Mss. 840 fol.99
- [17] Warnicke, Retha M.. *Mary Queen of Scots*. Abingdon, England: Routledge. p. 133. ISBN 978-0-415-29182-8.
- [18] Ashe, Geoffrey (1991). “Winchester.” In Lacy, Norris J. (Ed.), *The New Arthurian Encyclopedia*, pp. 518–519. New York: Garland. ISBN 0-8240-4377-4.
- [19] Biddle, Martin (2000). *King Arthur’s Round Table: an archaeological investigation*. Woodbridge, England: Boydell and Brewer. p. 182. ISBN 0-85115-626-6..
- [20] Biddle (2000: 361–392)

12.5 References

- Bromwich, Rachel (2006). *Trioedd Ynys Prydein: The Triads of the Island of Britain*. University Of Wales Press. ISBN 0-7083-1386-8.
- Geoffrey of Monmouth; Thorpe, Lewis (1988). *The History of the Kings of Britain*. New York: Penguin. ISBN 0-14-044170-0.
- Lacy, Norris J. (Ed.) (1991). *The New Arthurian Encyclopedia*. New York: Garland. ISBN 0-8240-4377-4.
- Loomis, Roger S. (1959). “Arthurian Influence on Sport and Spectacle”. *Arthurian Literature in the Middle Ages*. Oxford.
- Padel, O. J. (2000). *Arthur in Medieval Welsh Literature*. University of Wales Press. ISBN 0-7083-1689-1.
- Rouse, Robert; and Cory Rushton (2005). *The Medieval Quest for Arthur*. Tempus, Stroud. ISBN 0-7524-3343-1.
- Thomas, Charles (1953). “Folklore from a Northern Henge Monument”. *Folklore* **64** (3): 427–429. doi:10.1080/0015587x.1953.1256826.

12.6 External links

- Timeless Myths - Knights of the Round Table
- The 14th Century Round Table in Winchester, Hampshire. UK

Chapter 13

Siege Perilous

For other uses, see [Siege Perilous \(disambiguation\)](#).

In Arthurian legend, the **Siege Perilous** (also known as **The Perilous Seat**) is a vacant seat at the Round Table



Sir Galahad sits at the Siege Perilous, 15th-century French manuscript.

reserved by [Merlin](#) for the knight who would one day be successful in the quest for the [Holy Grail](#).^[1] This knight is either [Percival](#) or [Sir Galahad](#), depending on the version of the story. The Siege Perilous is so strictly reserved that it is fatal to anyone else who sits in it.

In [Thomas Malory's *Le Morte D'Arthur*](#), the newly knighted [Sir Galahad](#) takes the seat in Camelot on Whitsunday, 454 years after the death of [Jesus](#).

Another version of this story is related in [Alfred, Lord Tennyson's *Idylls of the King*](#).^[2]

13.1 References

- [1] Malory T., *Morte Darthur*, The Globe Edition, Macmillan and Co., London 1868, Book XI, p.326: “he shall be born that shall sit there in that siege perilous, and he shall win the Sangreal.” [Facsimile by Google Books](#)
- [2] Tennyson, A., *Idylls of the King*, 1856: “And Merlin called it 'The Siege perilous'”(forgottenbooks.org 2007 edition at [Google Books](#))

13.2 Text and image sources, contributors, and licenses

13.2.1 Text

- **Pair Dadeni** *Source:* <http://en.wikipedia.org/wiki/Pair%20Dadeni?oldid=610367329> *Contributors:* Melaen, Woohookitty, FruitMonkey, EoGuy, Mild Bill Hiccup, Addbot, Xxglennxx and Gwyn-ap-Nudd
- **Nanteos Cup** *Source:* <http://en.wikipedia.org/wiki/Nanteos%20Cup?oldid=633324830> *Contributors:* Paul Barlow, Wetman, Jeffq, Auric, Guthrie, Pictureuploader, Cuchullain, JdforresterBot, Rsrikanth05, Morgan Leigh, GEWJ, Katieh5584, PhilVaz, SmackBot, CRK-ington, Sadads, John1014, Darth Narutorious, Geaugagrrl, TurabianNights, Cydebot, Fyshh, Dougweller, Ghmyrtle, Rotherpe, 28421u2232nfencenc, Johnbod, HenriLobineau, Rosenkreutzer, Catneven, Andy Dingley, Historicus800, CharlesGillingham, Kbdankbot, Keri, Brian Pearson 22, SporkBot, Battlecatz, Manytexts, Mogism, SoulRebel56, The Last Arietta, Necessaryhorse and Anonymous: 9
- **Öðrerir** *Source:* <http://en.wikipedia.org/wiki/%C3%93%C3%B0rerir?oldid=643592006> *Contributors:* Anders Feder, Bloodofox, Sardanaphalus, Sigo, Goustien, Deanlaw, MystBot, Addbot, Yobot, Yngvadottir, RjwilmsiBot, ZéroBot and Carystus
- **Ankh** *Source:* <http://en.wikipedia.org/wiki/Ankh?oldid=643036131> *Contributors:* The Anome, Paul Barlow, JakeVortex, DopefishJustin, Wwwwolf, Ixf64, Ihcoyc, Kingturtle, Rossami, Raven in Orbit, Charles Matthews, Dysprosia, WhisperToMe, Selket, Head, Wetman, Michael Rawdon, Hajor, ChrisO, R3m0t, Altenmann, Hadal, Wikibot, Vishruth, Wayland, Alan Liefing, ZJP, DocWatson42, Mar-nanel, Leftyman, Gro-Tsen, Curps, Alensha, Bluejay Young, SoWhy, Andycjp, Iantresman, Esperant, Eep², Tungol, Freakofnurture, Discospinster, Rich Farmbrough, Kooo, Andrew Maiman, Dbachmann, Stbalbach, CanisRufus, Kwamikagami, Summer Song, Shanes, Bobo192, AmosWolfe, Robotje, Cmdrjameson, ZayZayEM, La goutte de pluie, Pentalis, Helix84, Notafish, Storm Rider, Hanuman Das, Alansohn, DreamGuy, Wtmitchell, Dschwen, Derbeth, Ndeegarden, RyanGerbil10, Angr, Velho, Woohookitty, -Ril-, Twthmoses, Wikiklrsc, Optichan, Karmosin, Male1979, Tutmosis, Graham87, Saperaud, Helvetius, Captmondo, Ligulem, ABot, Matt Deres, Yamamoto Ichiro, FlaBot, McPhail, Master Thief Garrett, RexNL, Gurch, PrinceYuki, Igordebraga, Design, WriterHound, UkPaolo, The Rambling Man, YurikBot, Koveras, Stan2525, Lusanaherandraton, Wiki alf, Liastnir, ThSoft, DarkFireTaker, Aaron Brenneman, Anetode, James Nunn, Xdenizen, Nanouk, Arr jay, Morgan Leigh, Psyphics, Sir Dagon, PGPirate, Pegship, N-Bot, BorgQueen, AG-Toth, Mmcannis, Tom Morris, That Guy, From That Show!, Sardanaphalus, KnightRider, SmackBot, YellowMonkey, InverseHypercube, KnowledgeOfSelf, Zerida, Unyoyega, Davewild, MindlessXD, Spongastic, Canonblack, PeterSymonds, Gilliam, Portillo, Betacommand, Heliostellar, Amatulic, Bluebot, Persian Poet Gal, KiloByte, Jprg1966, Los3, Darth Panda, Kelvin Case, Burns flipper, Krsont, New World Man, Kittybrewster, Zvar, Mad2rox, King Vegeta, Brokenyini, Idran, MichaelBillington, Derek R Bullamore, Tutankhamun, SVT KY, Ligulembot, Icecradle, Nishkid64, Thanatosimii, 3dnatureguy, Cybercomic, Sebastian Klein, A. Parrot, Special-T, Grandpafoot-soldier, Mr Stephen, Waggars, Midnightblueowl, Ryulong, MTSbot, Damienbloodlust, M@sk, BranStark, Mulder416sBot, Asethapart, Daniel5127, Xcentaur, JForget, Cyrus XIII, KyraVixen, Xxovercastxx, Casper2k3, Karenjc, Safalra, Cydebot, Synergy, He Who Is, Clovis Sangrail, Dougweller, Gulivar, Thijs!bot, Barticus88, Agbdavis, Marek69, John254, I do not exist, Duwayitheru, Nachmore, Ghuli, KrakatoaKatie, 1ltas, RapidR, Otherone, RodrigoOrtiz, JAnDbot, Deflective, Dulcimerist, Angelofdeath275, Deelynna, Carl-wev, Jeff Dahl, Cillyisblue, Catgut, ClovisPt, Eftpotrm, JaGa, Brittany Ka, Gwern, MartinBot, Demigod06, Jim.henderson, Rettetast, Bissinger, R'n'B, SLY111, CommonsDelinker, Nousoul, Lilac Soul, Anonymous Keeper of Records, J.delanoy, Cyborg Ninja, Maurice Carbonaro, Extrant, Penguinwithini, LordAnubisBOT, Austin512, Jedd the Jedi, Ethanjp, Zerokitsune, 83d40m, Cdveris, RicardoVerdi, Mike V, Lickamaloine, ThePointblank, Deor, VolkovBot, AlnoktaBOT, TXiKiBoT, Apepch7, Satseshat, IPSOS, Someguy1221, Theologikal, Gekritzl, Broadbot, Gagamelia, Irenerules, Logan, Aqwfyj, Eksbg, SieBot, Jaksap, Augustus Rookwood, Moonriddengirl, Da Joe, Mungo Kitsch, Mehdizejnulahu, JSprung, Oxymoron83, Tab13tab13, Spacequeenie, Hobartimus, Kutera Genesis, Martin H., Aladdin Zane, Enrique.javier, ClueBot, Hatcher, Foxj, The Thing That Should Not Be, Jack240751, Maañon, Niusereset, Shatilov Konstantin, Mastertoppleover, Auntof6, Kitsunegami, Alexbot, Apricot fish, PixelBot, Razorflame, Thingge, DerBorg, DumZiBoT, Skarebo, Mifter, Luckynumbers, Robecology, Addbot, Cxz111, AkhtaBot, Vatrena ptica, CanadianLinuxUser, Leszek Jańczuk, Der Blutsauger, AndersBot, Favonian, Hellensmith37, GustavusPrimus, Tide rolls, Lightbot, Zorrobot, Nachbarnebenan, חִיבְּשִׁירָה, Legobot, Luckasbot, Fraggel81, MarkChase, Amirobot, Bushteacher, Jean.julius, AnomieBOT, Etan J. Tal, Neptune5000, Taam, Mintrack, Piano non troppo, Ulric1313, MaterialsScientist, JoRoFo, Clark89, Xqbot, Capricorn42, PrometheusDesmotes, Cameron3993, Omnipaedista, Ribot-BOT, Lukenji, Hamamelis, JMCC1, Basetag1, FrescoBot, Traceylane, SiIlyLiIlyPiIly, LittleWink, Alexihelligar, MastiBot, Tahir mq, Kibi78704, Pollinosiss, Hanay, Lotje, Leshadowxd, MajorStovall, Miracle Pen, TheGrimReaper NS, MrArifnajafov, TjBot, Thrind, Immunize, Dewritech, ZyXirion, Ὁ οἰστρος, Ankhpossessor, NzK10, Hakamz, Tolly4bolly, Pasitigris1, Isarra, Donner60, Chuispaston-Bot, Manytexts, ClueBot NG, MelbourneStar, Widr, Pluma, Helpful Pixie Bot, Monaibra, Kara.ashleigh, Beththelyncher, Mark Arsten, CitationCleanerBot, Cats001, Dylan0123456789, NotWith, Gun.Rugger, Glacialfox, Hansen Sebastian, Torresjuan123, ChrisGualtieri, Iry-Hor, Raymond1922A, WebClient101, Mogism, TwoTwoHello, Kevin12xd, Omniscientmeep102, Howicus, Γαλαδριλ, Hoppedup-peanut, Domineiesu, Katprescottfan, TheBoxer300, Snowsuit Wearer, Nolant 500, Beckarius, TheCaz64, Erin420 and Anonymous: 478
- **Rati (Norse mythology)** *Source:* [http://en.wikipedia.org/wiki/Rati%20\(Norse%20mythology\)?oldid=594803078](http://en.wikipedia.org/wiki/Rati%20(Norse%20mythology)?oldid=594803078) *Contributors:* Blood-ox, Closedmouth, Sardanaphalus, Gizmo II, Cerdic, Addbot, Holt, ParsonsCat, Batty of Tungsten and Anonymous: 1
- **Gjallarhorn** *Source:* <http://en.wikipedia.org/wiki/Gjallarhorn?oldid=640734620> *Contributors:* Habj, Haukurth, CanisRufus, Thialfi, Nightscream, Chobot, YurikBot, Bloodofox, Tomisti, Mathlete, Sardanaphalus, Kukini, Alpykk, SashatoBot, Sander Säde, Cerdic, AndrewHowse, Danoli3, Thijs!bot, STBotD, Paularblaster, VolkovBot, BotMultichill, Deanlaw, Mild Bill Hiccup, SuperHamster, Schreiber-Bike, DaL33T, Addbot, LaaknorBot, Yobot, Yngvadottir, ErikTheBikeMan, Jessecamc, WIERDGREENMAN, Helpful Pixie Bot, CitationCleanerBot, Khazar2, Enrike Hamalia and Anonymous: 23
- **Benben** *Source:* <http://en.wikipedia.org/wiki/Benben?oldid=624430014> *Contributors:* Grm wnr, Lankiveil, Alansohn, Deror avi, Ben Liblit, -Ril-, Twthmoses, FlaBot, Str1977, YurikBot, RussBot, RadioFan, GeeJo, Olthule, Janmad, Airconswitch, Aelfthrytha, Zerida, Only, Bejnar, A. Parrot, Synergy, Dougweller, Thijs!bot, Jj137, Madbehemoth, WANAX, Magioladitis, Captain panda, MishaPan, VolkovBot, Fustigate314159, Dogah, SieBot, Absqak, ClueBot, SoxBot III, Addbot, Numbo3-bot, WikiDreamer Bot, Luckyz, Ben Ben, Peterdx, Shadowjams, Autumnalmonk, ZéroBot, Y-barton, ClueBot NG, Drift chambers, Lugia2453, Thewildhunt, Hypnopompus and Anonymous: 23
- **Golden Fleece** *Source:* <http://en.wikipedia.org/wiki/Golden%20Fleece?oldid=639125815> *Contributors:* Magnus Manske, WojPob, Jeronimo, Tucci528, Paul Barlow, Modster, Ellywa, CatherineMunro, Julesd, Ehn, Charles Matthews, Selket, Rm, Wetman, David.Monnaux, Jeffq, Robbot, Altenmann, Rursus, Timrollpickering, Levzur, Danceswithzerglings, Alan Liefing, Frencheigh, Canon, Jason Quinn, Mboverload, Macrakis, Bacchiad, Kusunose, Ellsworth, D6, Pasquale, Byrial, Bender235, Martg76, Pearle, Nsaa, Alansohn, Bart133, Snowolf, Evil Monkey, Kober, Deathphoenix, Velho, Kmg90, Isnow, Paxsimius, Cuchullain, BD2412, Rjwilmsi, Bhadani, Margosbot,

Ysangkok, JdforresterBot, Mitsukai, Soul assassin, Turidoth, Adoniscik, Sus scrofa, YurikBot, Arjuna909, Severa, RadioFan2 (usurped), Hydrargyrum, Michalis Famelis, Lockesdonkey, BOT-Superzerocool, Wknight94, J S Ayer, Closedmouth, Pb30, Tevildo, Maxamegalon2000, Crystallina, SmackBot, Amit A., RlyehRising, Alsandro, Gilliam, El Cubano, Anastasios, D.Papushvili, Chlewbot, Derek R Bullamore, Vgy7ujm, Žiga, Czbiker, Peterlewis, Panda2005, Jec, Hanzo66, Courcelles, Geeman, Andreas Willow, Arthurian Legend, Fredskis, Myscrnm, Epr123, Wikid77, Keraunos, Mojo Hand, Alientraveller, Tocharianne, Bill Oaf, AntiVandalBot, Leuko, Quentar, Cynwolfe, Bibi Saint-Pol, VoABot II, Simon Peter Hughes, Taborgate, Jacomo, MartinBot, Stjeanp, J.delanoy, A Nobody, Acalamari, Trilobitealive, Bcp67, Coolguy anish5, VolkovBot, TXiKiBoT, DogJesterExtra, Sintaku, Raymondwin, Longsnout, Falcon8765, Bikingshaun, Cj1340, GoonerDP, Coffee, HuggaBounce, AS, SinistralChirality, Flyer22, JD554, Poindexter Propellerhead, OKBot, Mr. Stradivarius, ClueBot, Elswyn, JLROSENB, Blanchardb, Parkwells, Crockett.jesse, Catalographer, SoxBot III, Egmontaz, Hotcrocodile, Aaron north, Vaxxo, MystBot, Airplaneman, Thatguyflint, Addbot, Xenobot, Che!, AnomieBOT, Mintrick, ArthurBot, GrouchoBot, Nickniko, Drdhaval2785, MastiBot, SpaceFlight89, Lotje, Vrenator, Andreas Philopater, EmausBot, Finn Bjørklid, SporkBot, Welhaven, Sebastian G., Donner60, Dgolitsis, ClueBot NG, Tillander, Redyka94, Primergrey, Widr, BG19bot, Adventeroux, PhnomPencil, UnbelievableError, Fylbecatulous, ChrisGualtieri, Khazar2, Lugia2453, Giorgi Balakhadze, Alexwho314, Eminence2012, CensoredScribe, Larrykohling, Pmazidis, Danielnakhamkin1, WikiOriginal-9 and Anonymous: 152

- Fountain of Youth** *Source:* <http://en.wikipedia.org/wiki/Fountain%20of%20Youth?oldid=643974374> *Contributors:* Someone else, Infrogmation, Kwertii, Ixfd64, Zanimum, Media lib, Raven in Orbit, Salty-horse, Misterkillboy, Aoi, Wmahan, Loremaster, Gscshoyru, TonyW, Neutrality, Andykl1, Sparky the Seventh Chaos, Discospinster, Allard, JoeSmack, Brian0918, El C, Shanes, Aaron D. Ball, Bastique, Bobo192, Stesmo, Nick Smale, Kevin Myers, Polylerus, Storm Rider, Grutness, Alansohn, Philip Cross, Erik, Bsadowski1, Topinambur-e, Kamezuki, Centauri, Nuno Tavares, Simetrical, Woohookitty, Benbest, WadeSimMiser, Radiant!, Dysepsion, Cuchullain, Klopek007, Rjwilmsi, Matt Deres, FlaBot, Ayla, Salandarin, Satanael, YurikBot, LittleSmall, RussBot, Petiatil, Severa, Loom91, Yamara, RadioFan, Nfu-peng, CambridgeBayWeather, NawlinWiki, DrTofu83, Wknight94, Nikkimaria, Mike Selinker, Jaranda, SorryGuy, Jack Upland, DVD R W, Tobyk777, Luk, SmackBot, Elonka, Urania3, Hydrogen Iodide, Portillo, Hmains, Namangwari, Gracenotes, JGX-enite, Rama's Arrow, Kotra, DanMat6288, Wikipedia brown, Aerice67, AdamWeeden, Marcus Brute, SuperTycoon, John, IronGargoyle, CapeVerdeWave, Applejuicefool, Ghelae, Beetstra, TastyPoutine, Zapvet, Avant Guard, Zyborg, Sir Fastolfe, KJS77, Iridescent, Michaelbusch, Courcelles, Tawkerbot2, Nutster, Mellery, Mapsax, Wafulz, Zarchon, Nunquam Dormio, CliffR, ShelfSkewed, Gran2, Flammimg, Cydebot, Gogo Dodo, After Midnight, Omicronpersei8, Zalgo, Mattisse, JamesAM, TheDarkEvilOne, Thijs!bot, Epr123, Mojo Hand, MHarrington, James086, Multiverse, Nick Number, Scottandrewhutchins, AntiVandalBot, Luna Santin, Seaphoto, Julia Rossi, Joeth, Candent shlimazel, Ericoides, Areaseven, Mark Shaw, Andonic, Hut 8.5, Fusion Angel, Acroterion, Bencherlite, Bongwarrior, VoABot II, Noip, JaGa, Cocytus, Rickterp, DancingPenguin, Kornfan71, Flowanda, CommonsDelinker, Tgeairn, J.delanoy, Pharaoh of the Wizards, Boge97, Uncle Dick, Jonpro, Bluesquareapple, Johnbod, Carolfrog, Aeravanath, Burrich, Sasha999, VolkovBot, Hersfold, WarddrBOT, Philip Trueman, TXiKiBoT, Solomy, Beezer137, LeaveSleaves, Lola Voss, Mannafredo, RiverStyx23, Doug, SmileToday, 9allenride9, MrChupon, Hansel4you, The Rock And Roll Pirate, Tresiden, Caulde, El Bandano, Rob.bastholm, Caltas, Tiptoety, Momo san, Mimi-hitam, SyL64, Kitkeating, Oxymoron83, Hello71, Coldlight, Poindexter Propellerhead, Milenacka, Pr4ever, Svick, Maelgwnbot, LonelyMarble, StaticGull, Bpeps, Alma mater (En), ClueBot, GorillaWarfare, Foxj, The Thing That Should Not Be, EoGuy, Arakunem, Drmies, Mgreason, Xavegoem, Trivialist, John J. Bulten, Manishearth, Excirial, Aartamen, Eliastiktak, Tnae2, Antodav2007, Razorflame, Thingg, Aitias, Brylletc, Versus22, Editorofthewiki, XLinkBot, Rror, Nepenthes, Comartinb, WikiDao, MystBot, Hsuihsahfuihauf, Addbot, Willking1979, Some jerk on the Internet, Blethering Scot, Cst17, Chamal N, EscapedGorilla, 5 albert square, Olson24, Tide rolls, Kiril Simeonovski, Luckas Blade, Zorrobot, SwiftHat, Legobot, Luckas-bot, Yobot, Granpuff, Senator Palpatine, Fraggie81, Washburn-mav, THEN WHO WAS PHONE?, AnomieBOT, A More Perfect Onion, Anaxagoras13, Jim1138, Piano non troppo, LlywelynII, Materials scientist, Didaktron, Markpalloni, Bellerophon, Shubinator, Buffalutheran, Shadowjams, Vaxquis, Dan6hell66, BoomerAB, Captainn00dle, FrescoBot, Surv1v411st, Legion23, Blackguard SF, Astovio, Green06, 999 Trevvv, Pinethicket, I dream of horses, Eagles247, Jack Sparrow 3, Kibi78704, Tim1357, SchreyP, MauiIwone, Vrenator, Diannaa, Elaphants, Reach Out to the Truth, Xyrhoshi, WikitanvirBot, Abbalkea2010, Bubby Williams, Seth Bumpus, Motorhead 27, ZxxZxxZ, Wikipelli, K6ka, Thecheesykid, JDDJS, AvicBot, ZéroBot, CarloNordo, LWG, Tp01386, Coasterlover1994, CJS2.0, ClueBot NG, Taylorbob99, Jack Greenmaven, A520, Runehelmet, Helpful Pixie Bot, Engranaje, Super kool guy5151, Flhurricane, Hammed174, PhnomPencil, Wiki13, MusikAnimal, IluvatarBot, CitationCleanerBot, Sn1per, Queenxeditor, Zachchalouxgmailcom, Dream Haiku, Achowat, Darylgolden, Csulli, Mrt3366, Paj 1610, YFdyh-bot, Lugia2453, AmaryllisGardener, Tentinator, Bbhamdeo, Educated Bum, Jack10112, Jessicamostek, Ikeakea, Tediscool310, Jestifur, Kvantikos afros, Charles Pan, Giraffeherder, Squinge, Hihihihih1111, Inclusionbooks and Anonymous: 476
- Odin's Globe** *Source:* <http://en.wikipedia.org/wiki/Odin's%20Globe?oldid=603066087> *Contributors:* Cahylles and Weinfield
- Rota Fortunae** *Source:* <http://en.wikipedia.org/wiki/Rota%20Fortunae?oldid=634716231> *Contributors:* SebastianHelm, Dino, David Edgar, Alan Liefthing, Pashute, Khaosworks, Lacrimosus, Eep2, Dbachmann, Uucp, BDD, Woohookitty, Robert K S, Cuchullain, Ketiltrout, Joe Decker, Vegaswikian, Titoxd, Old Moonraker, RussBot, Pignman, Attilios, Jeb R, BiT, SB Johnny, FordPrefect42, George Ho, Laura Anglin, Richard of York, Xensyria, Woodshed, Georgejmyersjr, Amalas, ShelfSkewed, Glenn4pr, Gregbard, Daniel Olsen, Skb8721, JustAGal, Erik53081, Escarbot, Chubbles, Goldenrowley, Froid, CommonsDelinker, DrKiernan, GrahamHardy, Tesscass, TRC103, Station1, Mvblair, Papastanley, Oxymoron83, Smaug123, KathrynLybarger, Dobermanji, MikaelLindmark, Wildroot, Addbot, Redheylin, Yobot, Legobot II, Mauro Lanari, Xqbot, J04n, Amaury, Lotje, 777sms, The Utahraptor, WikitanvirBot, Mikeyp95, Wikipelli, Galaktiker, Jbergste, ClueBot NG, Lepota, Rezabot, Widr, Lord Bromblemore, Khazar2, Hmainsbot1, Faizan, Asdklf; and Anonymous: 56
- Round Table** *Source:* <http://en.wikipedia.org/wiki/Round%20Table?oldid=643705244> *Contributors:* Matthew Woodcraft, The Anome, Tarquin, Olivier, Rbrwr, Kchishol1970, Llywrch, SGBailey, Minesweeper, Ahoerstemeier, Zannah, Glenn, Error, Charles Matthews, Patrick0Moran, Maximus Rex, Wetman, Jerzy, Dmn, DocWatson42, Bob Palin, Bobblewik, Utcursch, Mike Rosoft, Hayford Peirce, Rich Farmbrough, NrDg, Smalljim, Alansohn, JoaoRicardo, SteinbDJ, WadeSimMiser, Jeff3000, Schzmo, Cuchullain, BD2412, Rjwilmsi, Mike Peel, Bensin, Old Moonraker, Margosbot, Atchius, DVdm, Gdrbot, YurikBot, Rtkat3, NawlinWiki, DeadEyeArrow, AnnaKucsma, SFH, J S Ayer, Anubis99, JQF, Danny-w, Allens, SmackBot, Tinz, Haza-w, Prodego, KnowledgeOfSelf, Vald, Yamaguchi, Gilliam, Chris the speller, Bluebot, SchiftyThree, RayAYang, VirtualSteve, KevM, Rrburke, Dacxjo, Ben Moore, Slakr, BranStark, Blehfu, Het-cenus, Slazenger, Dougweller, Esmerálda, Pustelnik, Epr123, Mojo Hand, An Italian Friend, James086, Deipnosophista, Majorly, Neil-Evans, JimDunning, TwicBot, JAnDbot, Bongwarrior, VoABot II, Mikebrophy, Wrad, Chris G, Elsbeth0, Anaxial, R'n'B, Tembrina, Uncle Dick, SJP, RB972, Inwind, CardinalDan, Deor, CWii, Hersfold, TobyDZ, Philip Trueman, Oshwah, Unokuva, Crohnie, Qxz, Beyond silence, Suriel1981, Itemirus, Enigmaman, Krzysfr, Turgan, Insanity Incarnate, IndulgentReader, WereSpielChequers, Lemonflash, Legion fi, Flyer22, Steven Zhang, Feanor33, Alefbe, ObfuscatePenguin, ClueBot, Rumping, GorillaWarfare, The Thing That Should Not Be, TheOldJacobite, Cliffsteinman, Johnmappin, Erebus Morgaine, Gtstricky, Ken01976, Skovse, SoxBot III, Templarion, PseudoOne, Pgallert, Wikigonish, Addbot, Some jerk on the Internet, Download, Redheylin, Bassbonerocks, Tide rolls, Quantumobserver, Yobot, Al-

fonso Márquez, Nallimbot, Materialscientist, Xqbot, Grifterlake, Sir Krith, Bellerophon, Bo98, FrescoBot, Ryryrules100, TigerofWhite, Pinethicket, I dream of horses, A412, Samepp501, Blackprince111111, No 13, Σ, Merlion444, Teasel2, Lotje, Callanec, Cagwinn, Jefrd10, The Utahraptor, RjwilmsiBot, NerdyScienceDude, DASHBot, NoisyJinx, Finn Björklid, CrimsonBlue, Alan ffm, Vinne2, Geesus1, Wayne Slam, Truth And Relative Dissentation In Space, Peter Karlsen, Rocketrod1960, Princeton147, ClueBot NG, This lousy T-shirt, PeopleKnowMe, O.Koslowski, Widr, Antiqueight, Chairego apc, Helpful Pixie Bot, Yes kz, Santiagobernstein, MusikAnimal, Nite-Walker234, CitationCleanerBot, Scorcoran123, Olsjoh, PookDGuru, Achowat, Wardigan, Emilia-Romagna, Mrt3366, GoShow, Jessica Fremem, RatRaider, Tentinator, Zenibus, MrScorch6200, Monkbob, Slegacy41796, Johnndoe2015, Johnndoe1996, Wikipeage and Anonymous: 242

- **Siege Perilous Source:** <http://en.wikipedia.org/wiki/Siege%20Perilous?oldid=623947768> *Contributors:* Heron, Phthoggos, Mandel, Gtrmp, Kpalion, Kuralyov, M1ss1ontomars2k4, Eyrian, Jonathunder, DrBat, CS42, NoAccount, YurikBot, Piet Delpont, Ultrogtothe, SmackBot, IronGargoyle, Thijs!bot, SmashTheState, MartinBot, Zerokitsune, Siphro, Thedjatclubrock, Aruton, Cyfal, HexaChord, Addbot, Luckasbot, Plumpurple, ZéroBot, ClueBot NG and Anonymous: 23

13.2.2 Images

- **File:403px-Heimdallr_by_Froelich.jpg Source:** http://upload.wikimedia.org/wikipedia/commons/7/7f/403px-Heimdallr_by_Froelich.jpg *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Al-khidr.jpg Source:** <http://upload.wikimedia.org/wikipedia/commons/4/46/Al-khidr.jpg> *License:* Public domain *Contributors:* Originally from en.wikipedia; description page is/was here. *Original artist:* Original uploader was Cuchullain at en.wikipedia
- **File:All_Gizah_Pyramids.jpg Source:** http://upload.wikimedia.org/wikipedia/commons/a/af/All_Gizah_Pyramids.jpg *License:* CC BY-SA 2.0 *Contributors:* All Gizah Pyramids *Original artist:* Ricardo Liberato
- **File:Anch.png Source:** <http://upload.wikimedia.org/wikipedia/commons/9/92/Anch.png> *License:* Public domain *Contributors:* Own work *Original artist:* Nachbarnebenan
- **File:Ankh-Royal_Ontario_Museum.jpg Source:** http://upload.wikimedia.org/wikipedia/commons/1/14/Ankh-Royal_Ontario_Museum.jpg *License:* Public domain *Contributors:* Own work *Original artist:* Pasitigris1
- **File:Ankh_(SVG)_01.svg Source:** http://upload.wikimedia.org/wikipedia/commons/f/fa/Ankh_%28SVG%29_01.svg *License:* CC BY-SA 3.0 *Contributors:* Own work *Original artist:* Alexi Helligar
- **File:Birth_of_Venus_detail.jpg Source:** http://upload.wikimedia.org/wikipedia/commons/0/0f/Birth_of_Venus_detail.jpg *License:* Public domain *Contributors:* Web Gallery of Art: Image Info about artwork *Original artist:* Sandro Botticelli
- **File:CarminaBurana_wheel.jpg Source:** http://upload.wikimedia.org/wikipedia/commons/4/43/CarminaBurana_wheel.jpg *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Codex_Glazier_2.JPG Source:** http://upload.wikimedia.org/wikipedia/commons/0/0a/Codex_Glazier_2.JPG *License:* Public domain *Contributors:* Codex Glazier *Original artist:* Unknown
- **File:Commons-logo.svg Source:** <http://upload.wikimedia.org/wikipedia/en/4/4a/Commons-logo.svg> *License:* ? *Contributors:* ? *Original artist:* ?
- **File:Douris_cup_Jason_Vatican_crop.jpg Source:** http://upload.wikimedia.org/wikipedia/commons/c/c0/Douris_cup_Jason_Vatican_crop.jpg *License:* Public domain *Contributors:* Cropping from File:Douris cup Jason Vatican 16545.jpg *Original artist:* Douris
- **File:Edward_Burne-Jones_-_The_Wheel_of_Fortune.jpg Source:** http://upload.wikimedia.org/wikipedia/commons/0/0d/Edward_Burne-Jones_-_The_Wheel_of_Fortune.jpg *License:* Public domain *Contributors:* <http://www.nationalmuseum.se/sv/Om-Nationalmuseum/For-press-och-media/Pressbilder/Prerafaeliterna/Edward-Burne-Jones-iLyckans-hjul--The-Wheel-of-Fortune-i/> *Original artist:* Edward Burne-Jones
- **File:Efnysien.jpeg Source:** <http://upload.wikimedia.org/wikipedia/commons/1/14/Efnysien.jpeg> *License:* Public domain *Contributors:* Author *Original artist:* T. Prytherch
- **File:Fenix_bennu.jpg Source:** http://upload.wikimedia.org/wikipedia/commons/f/f7/Fenix_bennu.jpg *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:FortuneWheel.jpg Source:** <http://upload.wikimedia.org/wikipedia/commons/1/10/FortuneWheel.jpg> *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Fountain_of_Youth_postcard.gif Source:** http://upload.wikimedia.org/wikipedia/en/c/c0/Fountain_of_Youth_postcard.gif *License:* ? *Contributors:* ? *Original artist:* ?
- **File:French_-_Mirror_Cover_with_the_Fountain_of_Youth_-_Walters_71170.jpg Source:** http://upload.wikimedia.org/wikipedia/commons/0/03/French_-_Mirror_Cover_with_the_Fountain_of_Youth_-_Walters_71170.jpg *License:* Public domain *Contributors:* Walters Art Museum: Home page Info about artwork *Original artist:* Anonymous (France)

- **File:George_Powell_1842-1882.jpeg** *Source:* http://upload.wikimedia.org/wikipedia/en/d/d9/George_Powell_1842-1882.jpeg *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Gosforth_Cross_monsters.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/f/fc/Gosforth_Cross_monsters.jpg *License:* Public domain *Contributors:* Photographed from Finnur Jónsson (1913). *Goðafreði Norðmanna og Íslendinga eftir heimildum. Hið íslenska bókmentafjelag, Reykjavík. Page 99. Original artist:* The original artist who made the Gosforth Cross is unknown. Reproduction by Julius Magnus Petersen (1827 – 1917).
- **File:Holygrail.jpg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/9/94/Holygrail.jpg> *License:* Public domain *Contributors:* Unknown *Original artist:* Dante Gabriel Rossetti
- **File:Inscription_on_Golden_horn_of_Gallehus.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/5/50/Inscription_on_Golden_horn_of_Gallehus.jpg *License:* CC BY-SA 3.0 *Contributors:* Own work *Original artist:* Bloodofox
- **File:Jason_Pelias_Louvre_K127.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/d/dc/Jason_Pelias_Louvre_K127.jpg *License:* Public domain *Contributors:* Marie-Lan Nguyen (2006) *Original artist:* Underworld Painter
- **File:King_Arthur_and_the_Knights_of_the_Round_Table.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/f/fc/King_Arthur_and_the_Knights_of_the_Round_Table.jpg *License:* Public domain *Contributors:* Original at Bibliothèque nationale de France *Original artist:* Michel Gantelet
- **File:Lucas_Cranach_d._Ä._007.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/9/93/Lucas_Cranach_d._%C3%84._007.jpg *License:* Public domain *Contributors:* The Yorck Project: 10.000 Meisterwerke der Malerei. DVD-ROM, 2002. ISBN 3936122202. Distributed by DIRECTMEDIA Publishing GmbH. *Original artist:* Lucas Cranach the Elder
- **File:Mazervanda.jpg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/9/94/Mazervanda.jpg> *License:* CC-BY-SA-3.0 *Contributors:* <http://www.vam.ac.uk/content/articles/m/mazer/> *Original artist:* VAWebteam at English Wikipedia
- **File:MerenptahOfferingtoPtah.jpg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/3/37/MerenptahOfferingtoPtah.jpg> *License:* Public domain *Contributors:* Transferred from en.wikipedia; transfer was stated to be made by User:Leoboudv. *Original artist:* Original uploader was Chipdawes at en.wikipedia
- **File:Mjollnir_icon.png** *Source:* http://upload.wikimedia.org/wikipedia/commons/9/9d/Mjollnir_icon.png *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Nizami_Ganjavi_-_Alexander_the_Great_and_the_Prophet_Khidr_(Khizr)_in_Front_of_the_Fountain_of_Life_-_Walters_W610320A_-_Full_Page.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/5/50/Nizami_Ganjavi_-_Alexander_the_Great_and_the_Prophet_Khidr_%28Khizr%29_in_Front_of_the_Fountain_of_Life_-_Walters_W610320A_-_Full_Page.jpg *License:* Public domain *Contributors:* Walters Art Museum: Home page Info about artwork *Original artist:* Nizami Ganjavi
- **File:Odin_wins_for_men_the_magic_mead_by_Willy_Pogany.png** *Source:* http://upload.wikimedia.org/wikipedia/commons/d/df/Odin_wins_for_men_the_magic_mead_by_Willy_Pogany.png *License:* Public domain *Contributors:* Originally from Colum, Padraic (1920). *The Children of Odin.* New York: The Macmillan Company. Illustrated by Pogany, Willy. As found at http://www.mainlesson.com/display.php?author=colum&book=odin&story=_contents *Original artist:* Willy Pogany. Uploaded to the English language Wikipedia in August 2008 by Bloodofox (log).
- **File:Padlock-silver.svg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/f/fc/Padlock-silver.svg> *License:* CC0 *Contributors:* http://openclipart.org/people/Anonymous/padlock_aj_ashton_01.svg *Original artist:* This image file was created by AJ Ashton. Uploaded from English WP by User:Elessar. Converted by User:AzaToth to a silver color.
- **File:PeuerbachSuperioribus2.png** *Source:* <http://upload.wikimedia.org/wikipedia/commons/a/a4/PeuerbachSuperioribus2.png> *License:* Public domain *Contributors:* <http://www.univie.ac.at/hwastro/books/theoColMed.pdf> *Original artist:* Georg von Peuerbach
- **File:Placermine.jpg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/f/f5/Placermine.jpg> *License:* Public domain *Contributors:* Transferred from en.wikipedia; transferred to Commons by User:Bulwersator using CommonsHelper. *Original artist:* USGS. Original uploader was Greenmountainboy at en.wikipedia
- **File:Ponce_de_León.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/7/76/Ponce_de_Le%C3%B3n.jpg *License:* Public domain *Contributors:* <http://kids.britannica.com/comptons/article-298051/early-exploration-of-the-Americas> *Original artist:* Unknown
- **File:Pyramidion-satellite-khéops.jpg** *Source:* <http://upload.wikimedia.org/wikipedia/commons/c/c2/Pyramidion-satellite-kh%C3%A9ops.jpg> *License:* Copyrighted free use *Contributors:* www.egyptarchive.co.uk *Original artist:* Jon Bodsworth
- **File:Pyramidion_of_the_Pyramid_of_Amenemhet_III_at_Dahshur.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/f/fe/Pyramidion_of_the_Pyramid_of_Amenemhet_III_at_Dahshur.jpg *License:* Copyrighted free use *Contributors:* http://www.egyptarchive.co.uk/html/cairo_museum_23.html *Original artist:* Jon Bodsworth
- **File:Question_book-new.svg** *Source:* http://upload.wikimedia.org/wikipedia/en/9/99/Question_book-new.svg *License:* Cc-by-sa-3.0 *Contributors:* Created from scratch in Adobe Illustrator. Based on Image:Question book.png created by User:Equazcion *Original artist:* Tkgd2007
- **File:Sebald_Beham_-_Fountain_of_Youth_and_bathhouse_-_Google_Art_Project.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/e/e8/Sebald_Beham_-_Fountain_of_Youth_and_bathhouse_-_Google_Art_Project.jpg *License:* Public domain *Contributors:* nAFGoZC6f-19ow at Google Cultural Institute, zoom level maximum *Original artist:* Hans Sebald Beham

- **File:Siege_perilleux_galaad.jpg** *Source:* http://upload.wikimedia.org/wikipedia/commons/a/ac/Siege_perilleux_galaad.jpg *License:* Public domain *Contributors:* ? *Original artist:* ?
- **File:Wheel_of_fortune.png** *Source:* http://upload.wikimedia.org/wikipedia/commons/b/ba/Wheel_of_fortune.png *License:* Public domain *Contributors:* scan from original book *Original artist:* Albrecht Dürer
- **File:Winchester_-_Table_ronde_du_roi_Arthur.JPG** *Source:* http://upload.wikimedia.org/wikipedia/commons/c/c8/Winchester_-_Table_ronde_du_roi_Arthur.JPG *License:* CC BY-SA 2.5 *Contributors:* Own work *Original artist:* Christophe.Finot

13.2.3 Content license

- Creative Commons Attribution-Share Alike 3.0

